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# SCREENLAND<sup>ANC</sup>

JUN 20 1950

OCTOBER

15¢

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Jeanne  
Crain

Why Jeanne Crain Is Happier At 24



Keep **COOL!**  
 Feel **SMOOTH!**  
 Stay **DAINTY!**

Got those "high thermometer" blues? Then it's flower-fragrant Cashmere Bouquet Talc for you!—to help keep you cool and dainty all over! Try Cashmere Bouquet today and . . .



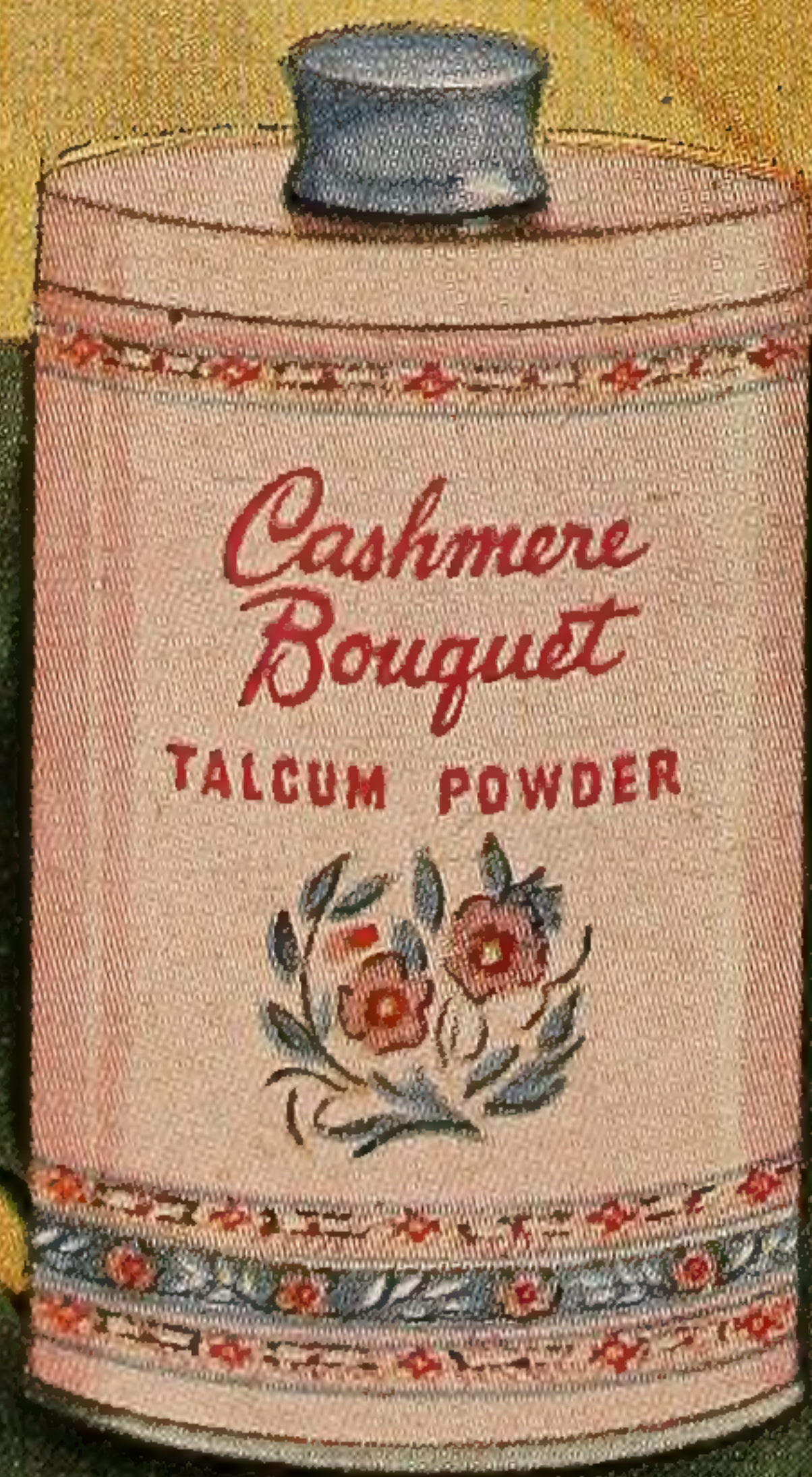
**KEEP COOL** Start with a tub or shower, follow with Cashmere Bouquet—all over! Absorbs any lingering moisture left after towelling . . . gives your skin a cool, fragrant freshness!



**FEEL SMOOTH** Before you dress . . . those little trouble spots, where chafing might occur, call for extra Cashmere Bouquet Talc. So smooth it on gently, feel how it protects with a silky-smooth sheath!

**STAY DAINTY —**

For perfect confidence in your 'round-the-clock daintiness, use Cashmere Bouquet Talc at least *twice* daily. Keep cool, feel smooth, be alluring . . . with its entrancing "fragrance men love"!



**Cashmere  
 Bouquet**  
 Talcum Powder

WITH THE FRAGRANCE MEN LOVE

25¢ and 39¢

**Yes—**

There's a Cashmere Bouquet Cosmetic for Almost Every Beauty Need!



**LIPSTICK**

Creamy, clinging . . . in 8 fashionable shades!

**FACE POWDER**

Smooth, velvety texture! 6 "Flower-Fresh" shades!

**ALL-PURPOSE CREAM**

For radiant, "date-time" loveliness—a bedtime beauty must!

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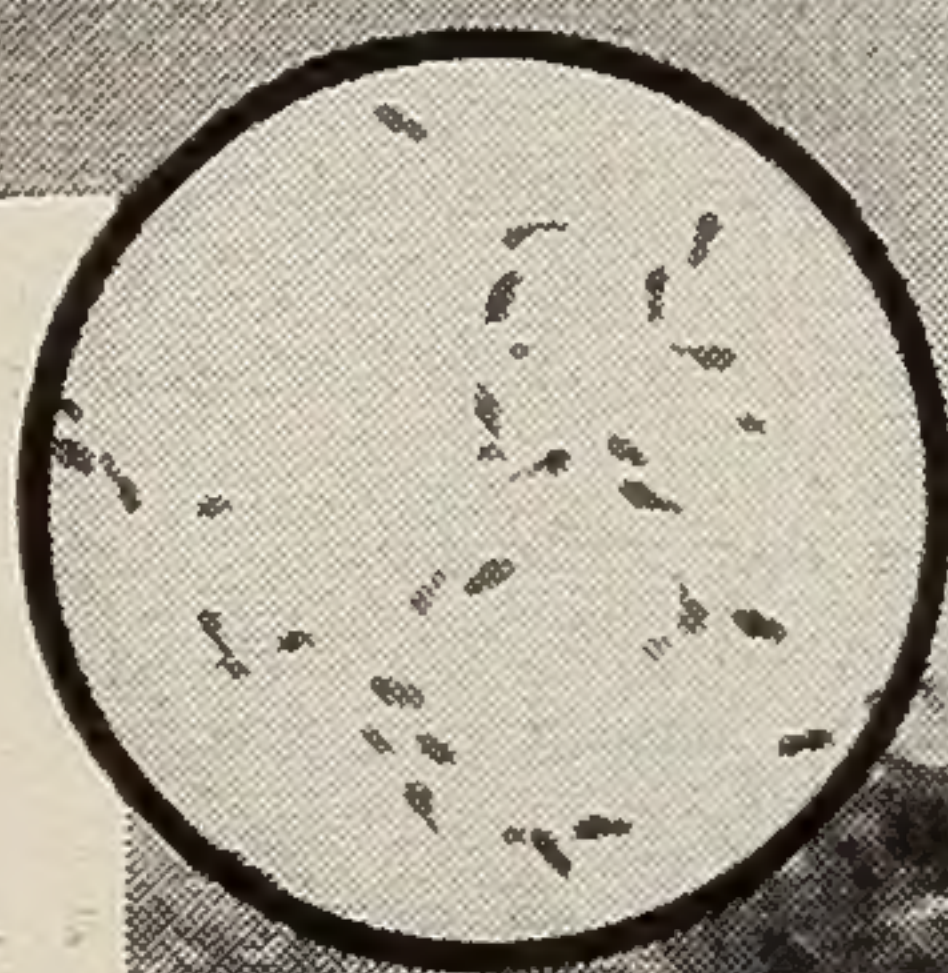
JUN 20 1950



*Along with your Regular Hair-Washing . . .*

## Never Omit the Listerine Antiseptic Massage

The "bottle bacillus" (P. ovale) is the stubborn germ many dermatologists regard as a causative agent of infectious dandruff.



### There's a Reason, Lady:

It's the simply delightful way of guarding against infectious dandruff which troubles so many women and raises hob with the scalp and the appearance of the hair. It's the treatment that has helped so many.

At any moment the germs associated with this infection, particularly the "bottle bacillus" (P. ovale), may be on your scalp threatening real trouble.

Don't expect too much help from soap and water, or other hair washing preparations. *They are not designed to be germicides . . . and germicidal action is called for when you have dandruff of the infectious type.* So, it's Listerine Antiseptic and massage for you, every time you wash your hair.

As it spreads over scalp and hair, Listerine Antiseptic kills millions of the "bottle bacillus" (P. ovale) which so many dermatologists say is a causative agent of infectious dandruff.

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If you have any evidence of persistent flakes, scales and itching get busy with Listerine Antiseptic and massage every day . . . twice a day is better.

You will be delighted to see how quickly flakes and scales begin to disappear . . . how wonderfully fresh and healthy your scalp feels . . . how well your hair looks.

Such prompt early treatment may head off a real case of trouble. Remember, in clinical tests twice-a-day Listerine Antiseptic treatments brought marked improvement within a month to 76% of dandruff sufferers.

For more than 60 years the chief use of Listerine Antiseptic has been as an antiseptic mouthwash and gargle.

LAMBERT PHARMACAL CO., St. Louis, Mo.

As a precaution . . . as a treatment for

## INFECTIOUS DANDRUFF

**How popular  
are you?**

Before any date always rinse the mouth with Listerine Antiseptic. Against simple cases of bad breath of non-systemic origin it instantly sweetens and freshens the breath.





# Plain Language

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No need to be embarrassed any more. The invention of Tampax has simplified the whole subject of monthly protection for women.

You require no belts or pins with Tampax—and no outside pads. For Tampax is worn internally.

You insert Tampax by means of individual patented applicators; your hands need not touch the Tampax.

You will find great daintiness in Tampax. No odor, no chafing—and it's only one-ninth the bulk of the external kind.

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# SCREENLAND

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Exclusive Photos by PICTORY

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ON THE COVER, JEANNE CRAIN, STARRING IN  
THE 20TH CENTURY-FOX PRODUCTION, "PINKY"

OCTOBER, 1949

VOLUME FIFTY-THREE  
NUMBER TWELVE

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IT SPEAKS OF LOVE! IT SINGS IN  
COLOR BY  
 Technicolor!



Worlds apart...  
 yet their hearts  
 are as close  
 together as the  
 hands of a clock  
 at midnight!

**M-G-M...**  
 producer of the  
 screen's finest  
 Technicolor musicals...  
 presents another  
 wonderful  
 entertainment!

*That Midnight Kiss*

STARRING

**KATHRYN GRAYSON**

**JOSE ITURBI**

WITH

**ETHEL BARRYMORE**

**KEENAN WYNN**



Screen Play by Bruce Manning  
 and Tamara Hovey

Directed by  
**NORMAN TAUROG**

Produced by  
**JOE PASTERNAK**  
 A Metro-Goldwyn-Mayer Picture

**J. GARROL NAISH • JULES MUNSHIN**  
**THOMAS GOMEZ • MARJORIE REYNOLDS**

and introducing

**MARIO LANZA**



MEET A NEW STAR!

He's the rugged,  
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 and the singing  
 discovery of a  
 lifetime!

NOTE! Something to watch for! The greatest picture since sound is M-G-M's "BATTLEGROUND"!



Here's how **WARNER BROS.** head yo

THE  
ALL-HAPPINESS  
MUSICAL!

DENNIS  
**MORGAN**

DORIS  
**DAY**

JACK  
**CARSON**

It's a  
Great  
Feeling

COLOR BY  
**TECHNICOLOR**



And a Studioful of  
Guest Stars!

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**JOAN CRAWFORD**

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**SYDNEY GREENSTREET**

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7 NEW SONG HITS!

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'Give Me a Song  
with a Beautiful Melody'  
'Fiddle Dee Dee'  
'At the Cafe Rendezvous'  
'That Was a Big Fat Lie'  
'There's Nothing  
Rougher than Love'  
'Blame My  
Absent-Minded Heart'

DIRECTED BY **DAVID BUTLER** PRODUCED BY **ALEX GOTTLIEB**

Screen Play by JACK ROSE and MEL SHAVELSON  
From A Story by I. A. L. Diamond • Music by JULE STYNE  
Lyrics by SAMMY CAHN • Musical Direction by Roy Heindorf

**NEW HIT! NEW HEIGHTS!**

**JAMES CAGNEY**

**IS  
RED HOT  
IN**

**WHITE  
HEAT**



CO-STARRING

**VIRGINIA MAYO** with **EDMOND O'BRIEN**

FRED CLARK • Screen Play by IVAN GOFF and BEN ROBERTS

Suggested by a Story by Virginia Kellogg • Music by Max Steiner

DIRECTED BY

PRODUCED BY

**RAOUL WALSH** • **LOUIS F. EDELMAN**





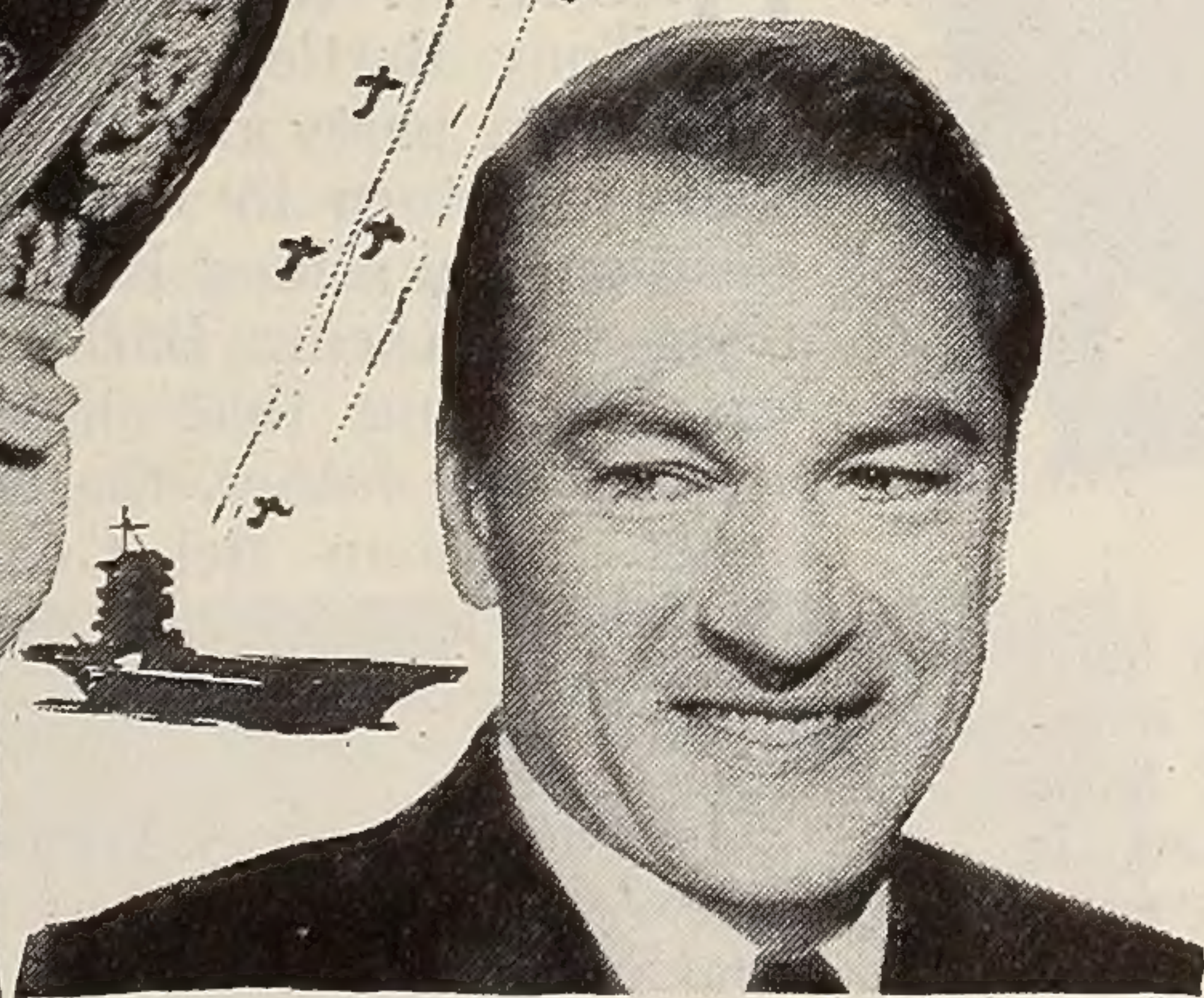
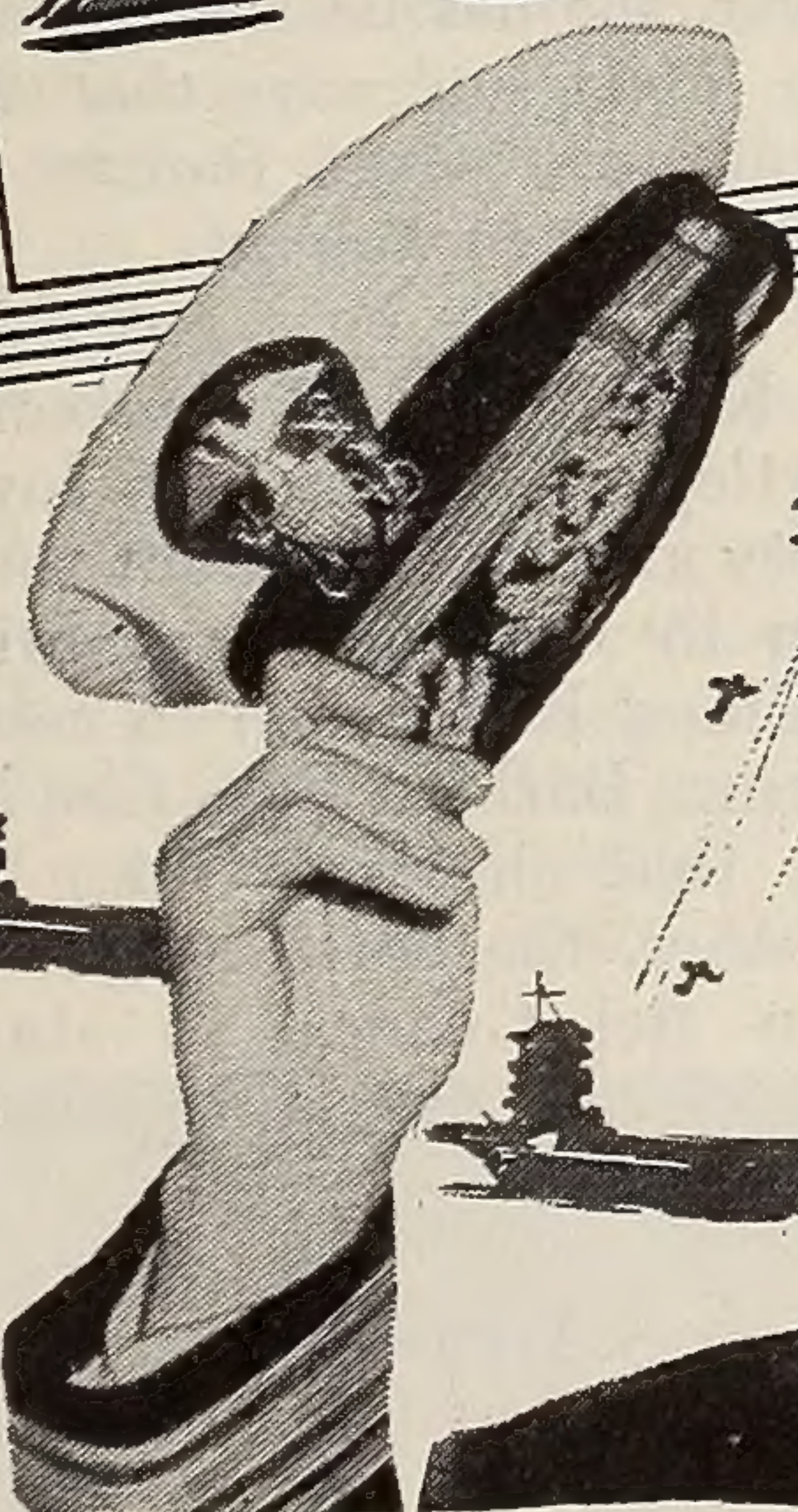
ur theatres' parade of New Fall Hits!

THE WHOLE WIDE WORLD  
WILL HAIL ITS GREATNESS!

GARY  
COOPER

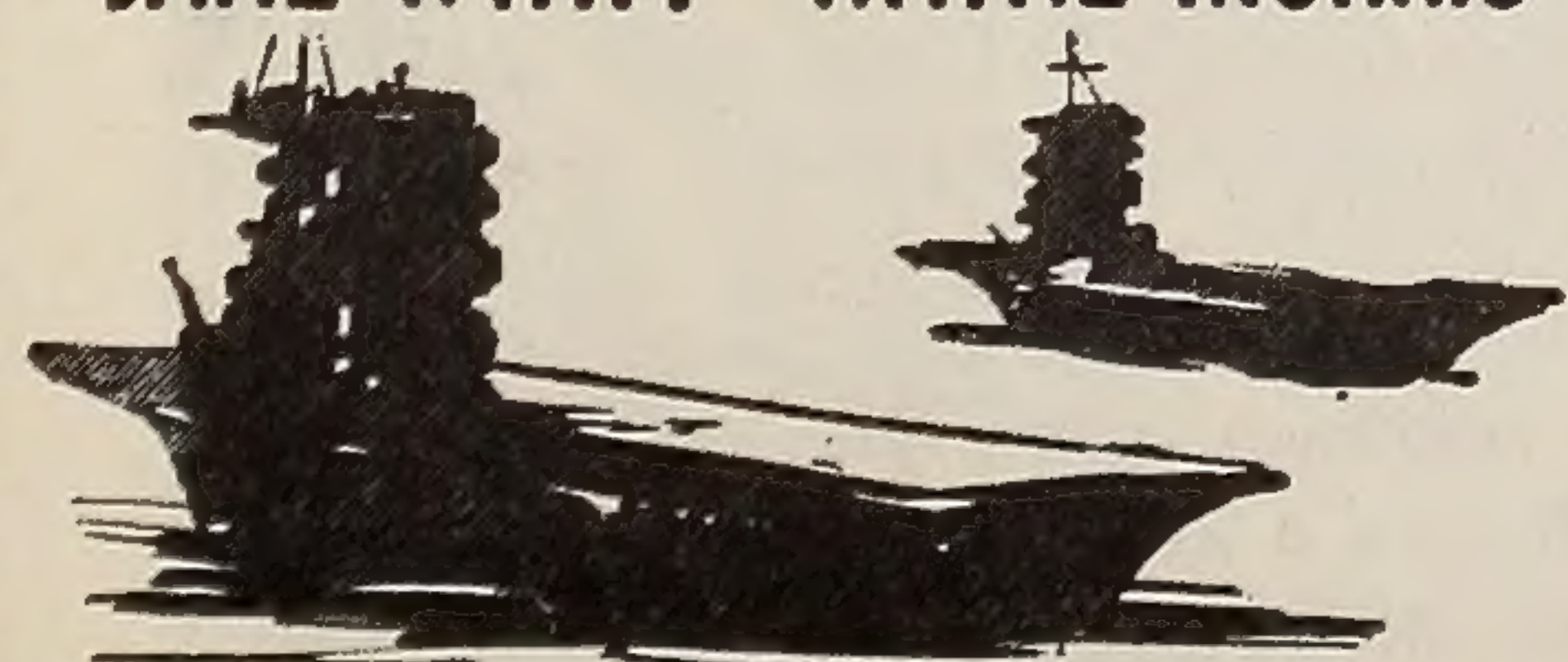


# TASK FORCE



with JANE WYATT • WAYNE MORRIS • WALTER BRENNAN

WRITTEN & DIRECTED BY  
**DELMER DAVES**  
PRODUCED BY  
**JERRY WALD**  
ORIGINAL MUSIC BY  
FRANZ WAXMAN



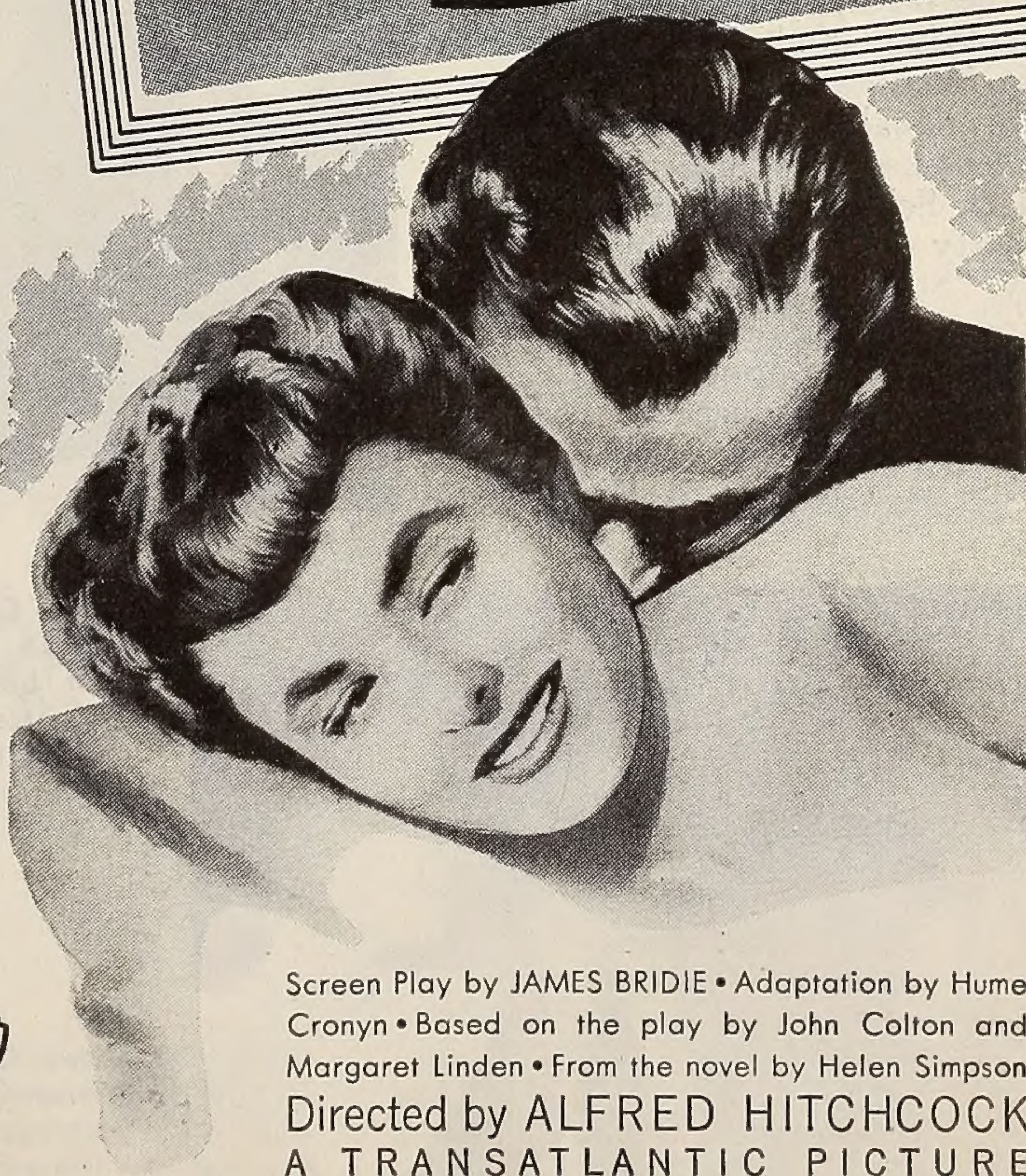
Strange things keep happening to

INGRID BERGMAN  
JOSEPH COTTEN  
MICHAEL WILDING

ALFRED HITCHCOCK'S

# Under Capricorn

COLOR BY  
TECHNICOLOR



Screen Play by JAMES BRIDIE • Adaptation by Hume Cronyn • Based on the play by John Colton and Margaret Linden • From the novel by Helen Simpson  
Directed by ALFRED HITCHCOCK  
A TRANSATLANTIC PICTURE



# Cobina Wright's PARTY GOSSIP



Cobina Wright chatting with Ann Sheridan and her escort, Cesar Romero, at the Chinese Theatre opening of "You're My Everything," a 20th Century-Fox picture.

**W**HILE many Hollywood parties are given simply as show cases for stars and their satellites or for some superficial reason, it is really a treat to attend one which is given for a genuine heart-warming reason.

Of all the recent gala events I think the most pleasant and sincere was that which MGM's head, Louis B. Mayer, gave for his daughter, Irene Selznick.

Irene, of course, was formerly married to David O. Selznick, and the occasion for the party was the opening of her stage play, "Street Car Named Desire," in Los Angeles. This daughter of a famous producer and former wife of an equally well-known producer has become a producer herself and the success of her first venture is a matter of Broadway



Cary Grant with Betsy Drake, his chief interest, before CBS' Radio Theatre broadcast in which they co-starred.



Joan Crawford greets Farley Granger and her protegee, Joan Evans, at a party she gave her in Beverly Hills Hotel.



Greer Garson and hubby, Col. E. E. Fogelson, honeymoon bound after marriage.

history.

Naturally, all the stars who knew Irene when she was just Mrs. Selznick wanted to see her and offer congratulations for her stage hit, so both at the theatre and party afterward, there was a brilliant attendance.

\* \* \*

Irene's escort for the evening was Cary Grant, but the wagging tongues were all wrong. Cary's chief interest is still Betsy Drake, although he tells me that there are no matrimonial plans in the offing.

Another surprise couple was John Dall and Peggy Cummins, who seemed to be forgetting all about that handsome young business man she met in Italy. She only had eyes for John.

Clark Gable had the fans outside of the theatre cheering when he showed up with Ann Sothorn and later I saw them dancing together very much cheek to cheek.

\* \* \*

Joan Crawford's date was handsome Mel Dinelli, the screen writer who penned "The Window" and "The Spiral Staircase," although Joan says he's just "a good friend." However, she has been going out a lot with him lately and says that the romance with attorney Greg Bautzer is colder than a frost-bitten Eskimo.

\* \* \*

**D**EBORAH KERR and her husband, Tony Bartley, very much in love, were at the party and talking about their plans to return to England for a brief vacation and asking Eve Arden to come along with them. Barbara Bel Geddes was telling me that she was trying to persuade her father, the noted stage designer, Norman Bel Geddes, to stage "Hamlet" and let her play the melancholy Dane in tights!

\* \* \*

Adrian and Janet Gaynor, just back from Africa, were filled with tales of their safari and experiences in the veldt. I didn't believe it when Cesar Romero told me that the tiny Janet had shot a lion—until I found out that she had used a camera instead of a gun!

\* \* \*

Irene, the guest of honor, looked radiant in a white bouffant gown and happier than I've seen her in a long time. However, it's the hit her play has made, and not romance. She says she has no time for any-





The Van Johnsons tarry in New York to dine at the Starlight Roof of the Waldorf-Astoria before going to Newport, Rhode Island, Van's hometown, to attend his old high school reunion.

Gossiping with Anne Baxter, star of the picture, and Macdonald Carey at the "You're My Everything" debut is Cobina Wright. Mac's now doing "Copper Canyon" for Paramount.

thing other than her work.

ANOTHER lavish opening was at Mocambo, when Desi Arnaz opened, and, of course, everyone who loves Lucille Ball and Desi turned out. Surprise of the evening was Clark Gable's first date with Paulette Goddard and I think the story of how this combination came about is most amusing.

A mutual friend had asked Gable to come to the opening, but Clark said he wasn't too fond of night clubs and besides, he didn't have a date.

The friend told Clark that he knew just the girl. She was attractive, but new to Hollywood and didn't know anyone. If Clark didn't mind he was sure he could fix it up. So Clark called at the Shoreham Apartments and when the door

opened, there was Paulette, bewitching in a pearl grey brocade, with a handkerchief tied over her eyes just to prove that she was a "blind date!"

\* \* \*

Paulette, incidentally, is going back to Mexico where she will make a picture for RKO's former president, Peter Rathvon, who is doing his first independent. I asked Paulette about writer John Steinbeck and she said it was all nonsense. However, I hear that there is a very important government official, in Mexico City, who has an eye for movie stars and who is paying La Goddard constant attention when she is south of the border.



Peggy Cummins, soon to be seen in "Gun Crazy," dining with John Dall at Stork Club.

it was an unusual party, because it was the only one he had ever attended where all the guests both arrived and departed at the same time!

\* \* \*

ANN MILLER gave a birthday celebration for her new romance, Bill Connor, and lots of the younger movie set arrived in the swank Rodeo Room of the Beverly Hills Hotel to sing "Happy Birthday" to Bill.

In the crowd were Bobby Stack and Irene Wrightsman, who may take that bridal path any day now, Cleatus Caldwell and her husband, Bob Hutton, Florence Marly with George Fisher, Vera-Ellen with Agent A. C. Lyles and Phil Reed, who was one of Ann's constant escorts, with a new French importation, Denise Darcel.

\* \* \*

Ann was busy showing us a letter which she had just received from Linda Power in Morocco. In it was a lock of hair, which Linda sent to show her Hollywood friends how the African desert sun had bleached it. She said that she and Ty were so happy over the prospect of the baby due to arrive in January, and that they were having a wonderful time, despite the early upsets of flood and sandstorms which beset them when they first landed on the coast of North Africa.

\* \* \*

"We are the guests of the Pasha here" (in Morocco), she wrote, "but I don't know how much longer we can take it. There are fifteen to eighteen courses with every meal and each one is more delicious than the preceding one. Ty and I are gorging

THE most unusual party of the month was hosted by Pan American Airlines. They "previewed" their new strato-cruiser—the one which has a cocktail lounge on the lower deck—and invited a group of stars for "cocktails over Hollywood."

\* \* \*

Literally "getting a lift" were the Zachary Scotts, Doris Day with Jack Carson, Corinne Calvet and her husband, John Bromfield, Barbara Lawrence with Turhan Bey, and the Mark Stevens. For an hour they cruised above Los Angeles and the ocean sunset and everyone had a wonderful time kidding about the sensation.

As Richard Ney, who just married wealthy Pauline McMartin said, "I haven't felt this high in years!"

\* \* \*

And, as handsome Robert Ryan put it,



Right: Rosalind Russell is guest of Clark Dennis on ABC's "Name The Movie." She's soon to be seen in "Tell It To The Judge."

Left: James Mason shows Geraldine Brooks a rare coin on set of "The Blank Wall," a Columbia film in which they are co-starred.





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The Only Organization of its Kind  
10



Little Albert Lasker is an enchanting playmate for his pretty mother, Jane Greer.

ourselves and if we take that Scandinavian trip, we are going to have to go on a rigid diet. I won't be able to even look at a smorgasbord!"

By the time you read this, Mark Stevens and 20th Century-Fox may have kissed each other a fond and fat farewell. There are those who will insist it's because of Bill Lundigan. This is ridiculous. Mark just happened to ask for his release when Bill was given two top roles in "Pinky" and "Twelve O'Clock High." Fabulous offers from other studios is the reason why Mark would like to be free to cash in on them. And we do mean—"cash!"

According to local scuttlebutt, the John Lunds are "expecting"—expecting to adopt a baby boy and girl. And now that he's playing opposite Barbara Stanwyck in "I Married A Dead Man," John feels much better about his future. He just wants to forget about "Bride Of Vengeance," the picture Ray Milland so wisely traded for a suspension. John, who has a wonderful sense of humor, refers to it as a "four-Airwick picture!"

Twice in his life Cesar Romero has been deeply in love. Both girls, according to "Butch," "were very much like Ann Sheridan." Now (how ironical can life be?) it's Ann Sheridan whom he's actually

Dan Duryea and his wife dress for dinner at the Waldorf-Astoria's Starlight Roof.



dating. They've been friends for years, but always before each was romancing someone else. Their paths crossed again when Ann went to work on the 20th Century-Fox lot in "I Was A Male War Bride." Wouldn't it be wonderful if they made it a permanent package deal!

\* \* \*

Why Producers Have Ulcers Dept.: Five times they shot Maureen O'Hara's dance in the harem scene for "Bagdad." And every time the sound man complained about a buzzing noise that spoiled each "take." They searched everywhere, they checked everything. Then suddenly Maureen leaped into the air. "It's ME!" she squealed. And so it was. She had a bee in her angle-length bloomers!

# Cobina Wright's PARTY GOSSIP



Cameraman Milton Krasner and Claudette Colbert confer on "Three Came Home" set.

Even at the Terrace Court of the Waldorf-Astoria, Clark Gable can't duck phone calls.





*To be kissed... tonight...  
as you've never been kissed before... Tangee*



*Lips aching to be kissed  
...in a heart-stirring love scene  
starring*

**ANN DORAN**  
AND  
**MILBURN STONE**  
APPEARING IN

**"CALAMITY JANE  
AND SAM BASS"**

COLOR BY TECHNICOLOR  
A UNIVERSAL-INTERNATIONAL  
PICTURE

## *Tangee* KISSABLE TEXTURE

1. Keeps lips soft...invitingly moist.
2. Feels just right...gives you confidence.
3. Does not smear or run at the edges.
4. Goes on so easily...so smoothly...so quickly.
5. And it lasts—and LASTS—and L-A-S-T-S!

## *Tangee* KISS COLORS

**TANGEE PINK QUEEN**—A bright new pink...to make him think...of kissing.

**TANGEE RED-RED**—Makes your lips redder than red...and ready to love. For brunettes especially.

**TANGEE THEATRICAL RED**—America's most dramatic shade—transforms your lips into a "feature attraction."

**TANGEE GAY-RED**—Cold men turn into bold men—when a blonde wears this daring shade.



# AT LAST!

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THROUGH CAP...

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# Fibs<sup>★</sup>

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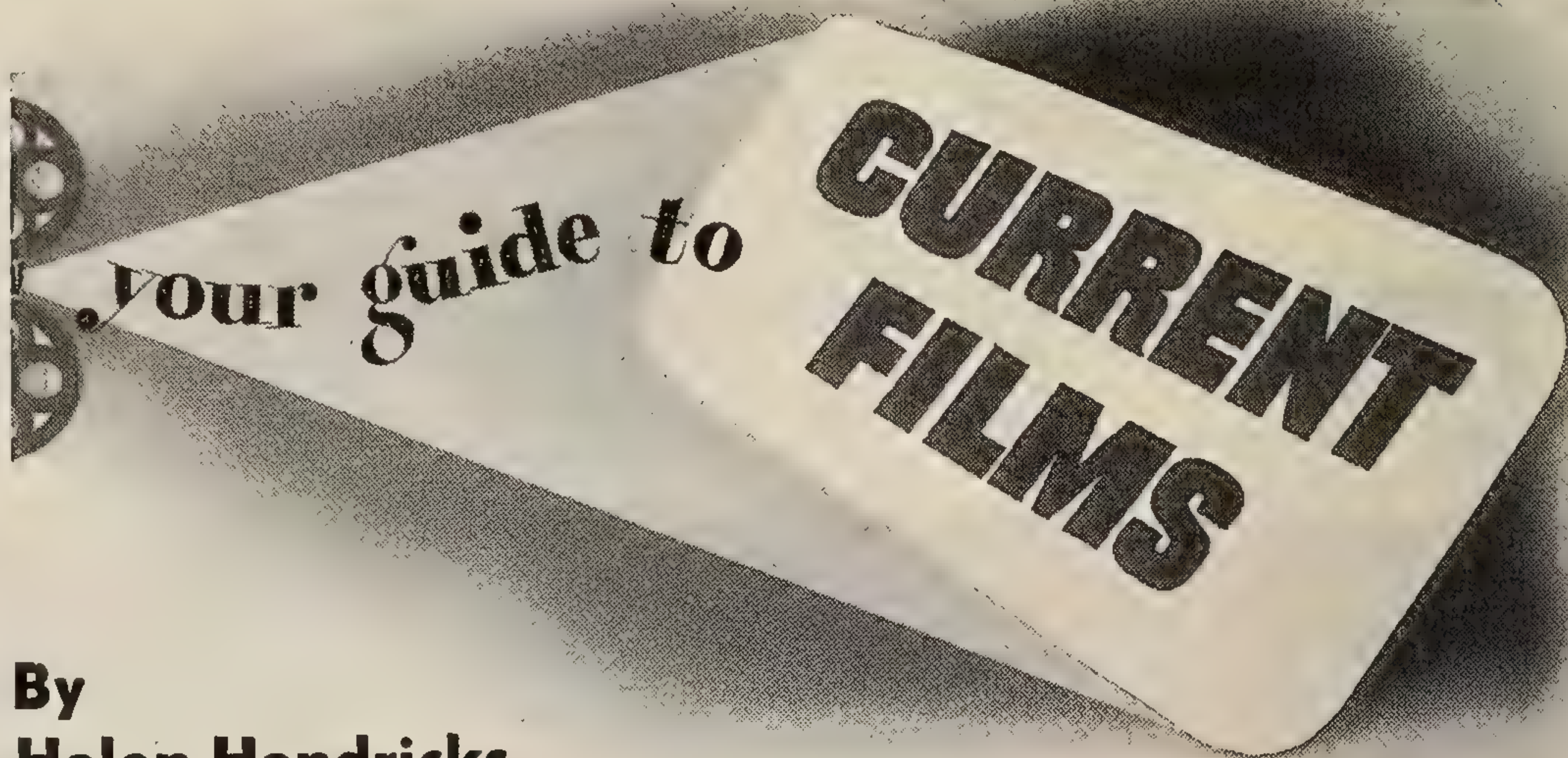
the only Tampon  
"Quilted" for Comfort...

"Quilted" for Safety...

Next time try Fibs

★ T. M. Reg.  
U. S. Pat. Off.

(internal sanitary  
protection)



By  
**Helen Hendricks**



Olivia de Havilland doesn't respond to Miriam Hopkins' sympathy in "The Heiress."

### The Heiress Paramount

**E**MOTIONALLY rich in drama, this is the successful adaptation of the hit Broadway play of the same name. The story concerns a not-too-attractive, shy and unworldly girl, Olivia de Havilland, brought up by her father, Ralph Richardson, who never misses an opportunity to point out how she lacks the charm her dead mother had. The constant reminder of her deficiency in grace and other social attributes makes

dowdy Olivia the perfect target for fortune-hunting Montgomery Clift. He merely pays attention to the unloved girl and sweeps her off her feet. Since this is the first time in her drab life someone wants and needs her, Clift doesn't have to be too convincing. Richardson, on the other hand, is certain the young gallant is infatuated with Olivia's \$30,000 yearly inheritance. In a bitter scene Richardson tells her his suspicions. To Olivia, sensitive as she is, this comes as quite a shock, but the impact is lessened by her firm belief that Clift loves her for herself. How this love fares once it becomes known that Richardson disinherits his only daughter from the major portion of her income is one of the most poignant, heart-touching scenes in the picture. Soon after this, Richardson dies leaving his will unchanged, but a daughter who has changed



Paulette Goddard cringes in fear as her father, Oscar Homolka, punishes her for her wayward mode of living in Columbia's "Anna Lucasta."



Barry Fitzgerald and Bing Crosby are hot on the trail of the missing Blarney Stone and its thief in "Top O' The Morning," a merry mystery.



quite noticeably. Set mostly in a town house in Washington Square, Richardson's detached affection for Olivia seems to permeate the rooms of the gracious home. The only cheerful character is Miriam Hopkins doing a wonderful job as a flighty but thoroughly nice widowed aunt. Miss de Havilland is excellent as the emotionally tortured heiress, and Richardson has the remarkable quality of being able to play a heavy role without permitting it to bog him down.

**Task Force**  
**Warner Brothers**  
 (Technicolor sequences)

**T**AKES you through Navy aviation from the days of the first to present carriers such as the *Franklin D. Roosevelt* which is in the 45,000 ton class. With the transition in carriers, planes also changed from cratey biplanes to the new jet jobs. Going through these growing pains and emerging with captain's stripes is Gary Cooper, a Navy pilot who foresaw the eventual necessity for floating landing fields. Cooper's commanding officer, Walter Brennan, is another of the supremacy through Navy air power boys which is why the two get along so well. However, after Coop marries Jane Wyatt and gets an instructor's job at Annapolis, he learns that Navy brass will have none of this subversive talk—ships, they maintain, are the Navy's forte, and not airplanes. It took World War II to have the Navy recognize aviation and its place in defensive and offensive sea warfare. Actual on the scene photography highlights a lot of the early carrier days, and official Navy films of battles in the South Pacific give you an idea of what Navy fliers and crewmen went through. Lots of aviation and good old "Anchors Aweigh" spirit prevail.

**Top O' The Morning**  
**Paramount**

**A** RATHER happy mystery—if there can be such a thing—about the disappearance of the Blarney Stone, and an American insurance investigator, Bing Crosby, on the trail of the Stone and its thief. The local constabulary of Cork, Ireland, consists of Barry Fitzgerald and Hume Cronyn, two eager sons of Erin who haven't the know-how in modern criminal investigation. Nevertheless, their enthusiasm makes up for the fault, but only after Bing promises them a \$5,000 reward, do Fitzgerald and his aide allow him to lend his talents on the case. Coupled with this mystery is another concerning a traditional legend describing the conditions under which the local belle, Ann Blyth, will meet and wed her own true love. She's Barry's daughter, too, which makes things even cozier. Every now and then when they're in the mood, Ann and Bing do some foine Irish ballading—in Gaelic, if you please. The mystery behind the missing Blarney Stone remains unsolved until murder is committed and two more possible killings are in the offing. Easy-going and good fun, the entire family should enjoy this picture.

(Continued on next page)

# BING AND WALT

(CROSBY, THAT IS) (DISNEY, OF COURSE)

team up on **The Headless Horseman!**

Walt Disney  
 presents

THE ADVENTURES OF  
**"ICHABOD AND MR. TOAD"**

told and  
 sung by **BING CROSBY**

and told by **BASIL RATHBONE**

color by **TECHNICOLOR**



Distributed by  
 RKO Radio Pictures

Hear **BING** sing:

"THE HEADLESS HORSEMAN"  
 "KATRINA"  
 "ICHABOD CRANE"

## TWO TALL TALES

Walt and Bing bring to rollicking, melodious life that famous masterpiece... Washington Irving's fabulous "Legend of Sleepy Hollow" with awkward Ichabod Crane, curvaceous Katrina and the hair-raising Headless Horseman.

In one hilarious all-cartoon feature...two of the finest stories ever written, are told by...three of the world's greatest storytellers: Walt Disney, Bing Crosby and Basil Rathbone.

Walt and Basil Rathbone tell another tall tale about that rich, reckless, uproarious rake, The Magnificent Mr. Toad, and his frantic friends in a sparkling interpretation of Kenneth Grahame's "The Wind in the Willows."



# DeLong

Bob Pins

set the smartest  
hair-do's  
stronger grip—won't slip out



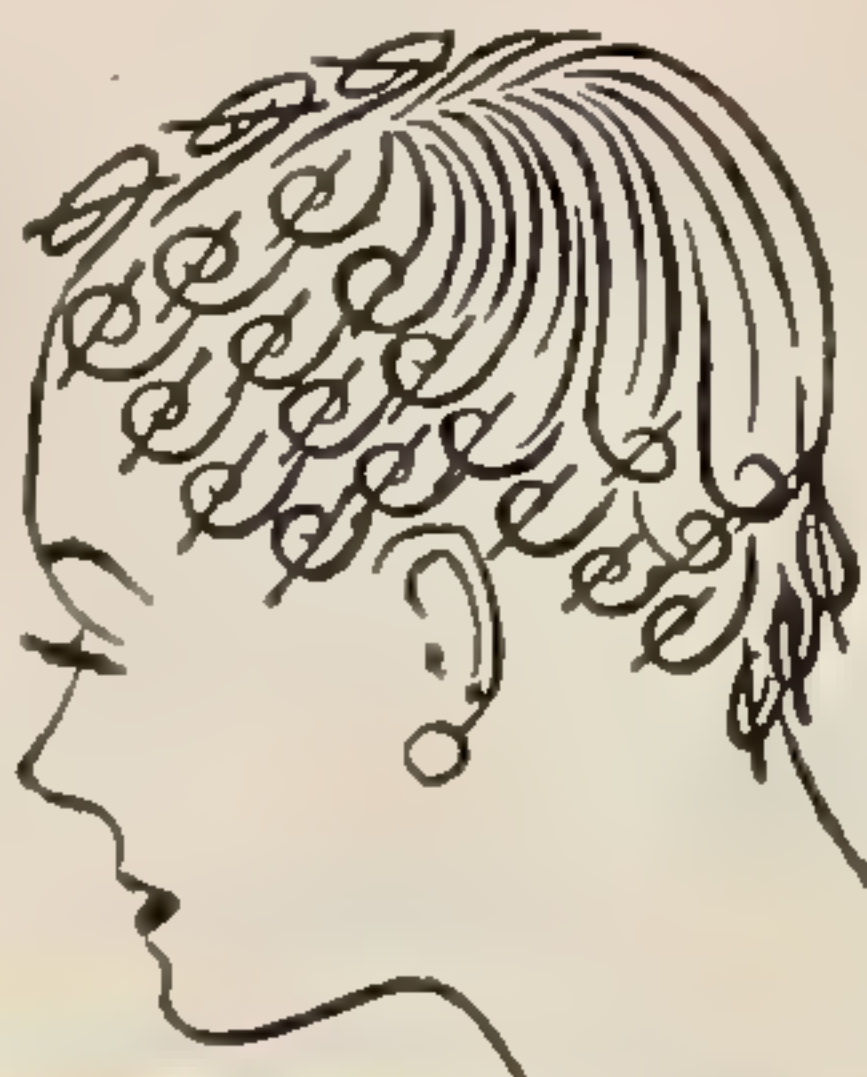
Your hair is short and to the point this season.

The new brief styles are easy on the eyes—easy to set, *yourself*, with DeLong Bob Pins.

DeLong Bob Pins, with their new rounded ends, slide in easily, stay in indefinitely. Get DeLong Bob Pins on the famous blue card.

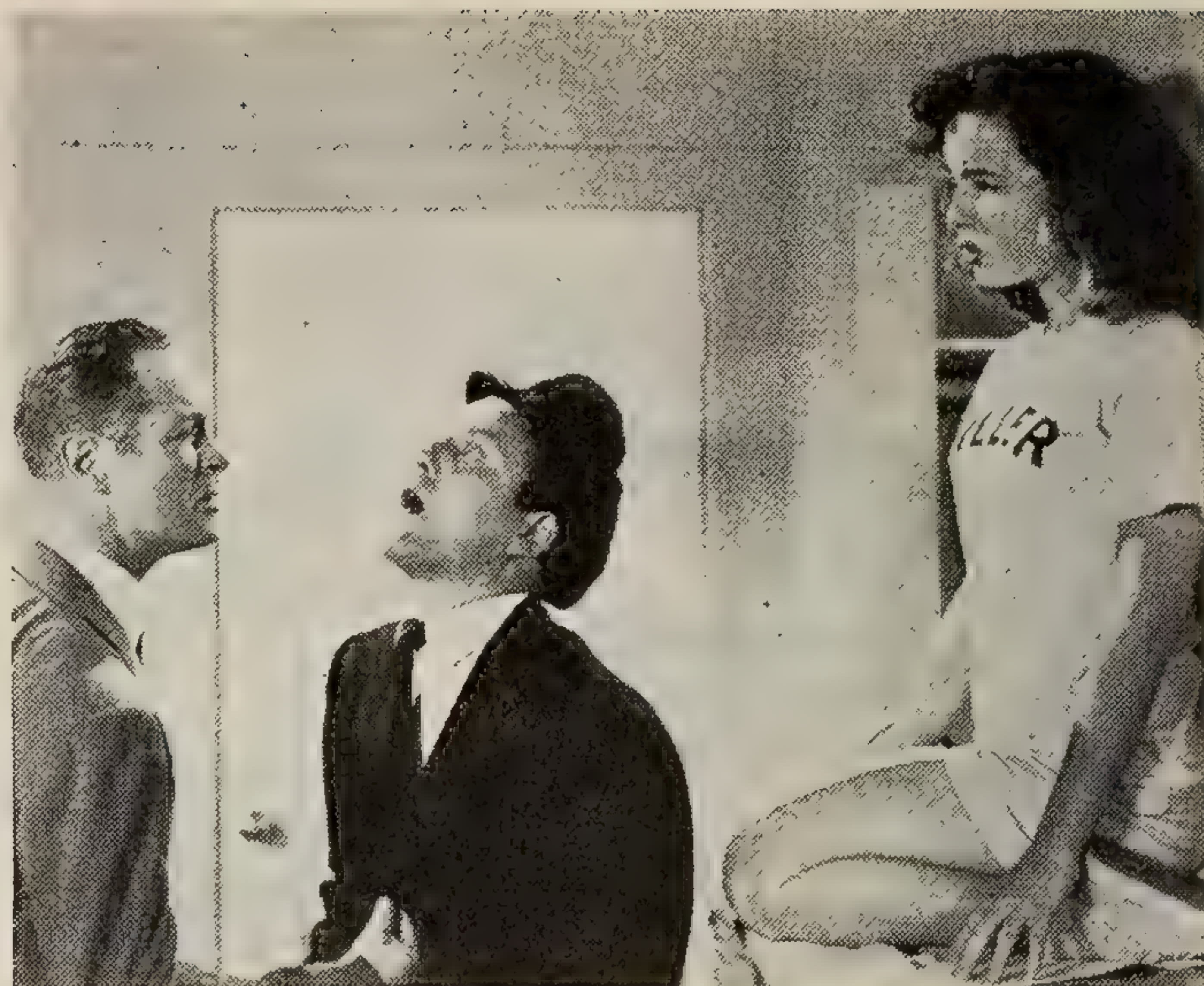
## The Short Halo—

created by Helen Hunt, famous Hollywood hair stylist. Make 3 rows of pin curls. Work clockwise from left part toward face. Pull hair slightly forward as you pin. Brush out hair upward, away from face. Let ends fall forward. Brush back hair upward.



You're always "set" with DeLong  
Curl Setting Pins • Hair Pins • Safety Pins  
Hooks and Eyes • Snaps • Pins  
Hook and Eye Tapes • Sanitary Belts

Bob Montgomery takes a sock at Charles McGraw for interrupting his motel rendezvous with Ann Blyth in "Once More, My Darling."



In "Task Force," Gary Cooper and Walter Brennan are Naval officers who get into a peck of trouble for their views on Air versus Sea.



## Love Happy United Artists

**D**ISAPPOINTING potpourri of nonsense starring the Marx Brothers. Groucho is a "private eye" who solves the mystery of the lost Romanoff necklace. Sought after by a sultry international jewel thief, Ilona Massey, the necklace is smuggled into this country in a sardine tin. Before she can latch onto the sardine tin, Harpo, a kleptomaniac, klepting for a troupe of hungry young actors and actresses, gets it first and the chase is on. The succeeding mix-ups and hair-brained folderol have not sufficient strength to warrant the Marx Brothers being wasted in a picture of this type. However, their efforts are bound to get plenty of laughter because (1) people like the Marx Brothers no matter what, and (2) others will laugh out of sheer habit, and (3) this group will laugh because they are being influenced by the other two groups...

## Anna Lucasta Columbia

**A**DAPTED from the stage success of the same name, Paulette Goddard is the girl who turned "bad" after running away from home. Her eventual return to the impoverished home in a Pennsylvania mining town is not so much love for her family, but rather that her brother-in-law, Broderick Crawford, has a scheme to marry her off to a young farmer with \$5,000 in cold, hard cash. Using Anna as bait, he and the rest of the conniving members of the family

hope to fall heirs to the money. The plan works only in that the young man, William Bishop, falls in love with Anna despite the fact that her father, Oscar Homolka, tells him in no uncertain terms the kind of girl she is. With her father always bringing up a dark "lurid" past—his reasons are strictly Freudian—Anna decides a decent life is not for her. On her wedding day, she leaves Pennsylvania for a return engagement on the Brooklyn waterfront. Only this time, when she tries to take up where she left off, Anna fails because of her husband whom she really loves. A stark drama from start to finish, there is much to recommend here including performances by John Ireland, William Geer and everyone else concerned with the repercussions of an unstable mind.

## It's A Great Feeling Warner Brothers (Technicolor)

**Y**OU can say that again, and probably will after you take in this nifty musicomedy starring Jack Carson, Dennis Morgan and Doris Day. Of course, there's a plot—something to do with a waitress, Doris, who's dead set on getting into pictures, and two screwballs, Carson and Morgan, who play themselves and are already in movies—Warner Brothers that is. In fact, you might say Warner Brothers stars in its own picture. There's a lot of clever spoofing about

Diana Lynn and Jerry Lewis are caught in an embarrassing moment in "My Friend Irma."





the company, its executives and almost every Warner player, such as Gary Cooper, Edward G. Robinson, Joan Crawford, Jane Wyman and many others, pop in and out of the picture in some really hilarious bit parts. Both Carson and Morgan are romancing Doris like everything, but after she can't stand any more of them and/or their wacky attempts to get her "discovered" and signed to a contract, she returns home to Gherkins Corner, Wisconsin, to marry . . . uh-uh, no fair snitching. Go see it yourself and find out *who* Jeffrey Bush-finkle is . . .

### Johnny Stool Pigeon Universal-International

**F**AST-MOVING, exciting thriller about convict Dan Duryea who is released from prison with the proviso that he aid Narcotics Agent Howard Duff break up a nationwide dope ring. Against his code, Duryea buys the proposition and manages to get Duff and himself in with the Vancouver, B. C., branch of the ring. While posing as dealers in narcotics, the two get involved with a confused Shelley Winters, an unknown but nevertheless interesting quantity. Duff shies away from her, but with equal intensity, Duryea takes a shine to the gal. When she follows them to Phoenix, Ariz., where they hope to meet the boss of the ring, Duff gets a sneaking suspicion that something is being cooked up, but what and by whom? By now, Duryea is unmistakably mooning over Shelley. Cupid couldn't have chosen a worse time: the boss of the narcotics ring makes his presence known and one of his henchmen recognizes Duff as a Fed. It begins to look as if Duryea, hating Duff for having sent him to Alcatraz, is finally in a position to get revenge. From then on, it's anybody's guess as to who is capable of how much double-crossing. Since it's time Duryea started getting different roles, the ending couldn't have been better.

### She Wore A Yellow Ribbon RKO (Technicolor)

**T**HE cavalry rides again! Bugles blaring, pennants flying, horses champing at the bit and a troop of dauntless men headed by John Wayne,

Gloria De Haven and Donald O'Connor in "Yes Sir, That's My Baby," a U-I Comedy.



## LITTLE LULU

© INTERNATIONAL CELLUCOTTON PRODUCTS CO. ★ T. M. REG. U. S. PAT. OFF.

**Quit showing off — Kleenex\* pops-up too!**

*Little Lulu says: FOR A WHALE OF A GOOD BUY  
IN TISSUES — BUY KLEENEX TISSUES. ONLY KLEENEX  
LETS YOU PULL JUST ONE DOUBLE TISSUE AT A TIME  
(NOT A HANDFUL) — AND UP POPS ANOTHER.*

the aging major; John Agar, the bright-eyed young second lieutenant; and Victor McLaglen, the major's aide-de-camp. With a line-up like that, you know darn well an Indian uprising hasn't got a chance. However, there are numerous occasions when you sincerely wonder if there mightn't be the possibility that one, if not all of our heroes' scalps will be dangling from some brave's tent pole. Joanne Dru is the fair miss who has Agar seeing orange blossoms instead of war feathers, but who prefers the ease of city life to that of rugged Army existence.

### Once More, My Darling Universal-International

**D**ELIGHTFULLY gay can best describe Ann Blyth's whirlwind courtship of Robert Montgomery, a ham actor called back to the U. S. Army after some German jewels are seen draped around Ann's lily-white throat. In trying to learn the whereabouts of the suitor who presented Ann with the stolen gems, Robert gets thrown for a loss and almost loses his sanity when Ann decides FATE meant them for one another. Strictly in the line of duty, he goes along with the gag (?), takes her to meet his mother, Jane Cowl, and even accepts Ann's subsequent proposal. All Ann wears are two outfits: tea-shirt plus tennis shorts and a pair of Chinese pyjamas which should give you a fair idea this is definitely out of the ordinary class. Bright dialogue and a constant barrage of hilarious situations add

up to brisk comedy.

### Yes Sir, That's My Baby Universal-International

**L**IFE on a college campus isn't what you might call carefree when most of the students like Donald O'Connor and his cutie-pie wife, Gloria De Haven, are trying to bring up Boopkins and go to school at the same time. Naturally, something has to be sacrificed with a curriculum like that—and it's Donald's football prowess. Instead of doing and dying for dear old Siwash, Donald and all the rest of the team's star players have to keep house and baby-sit while their wives are sopping up book-larnin'. Coach Charles Coburn coaxes the lads into a revolt, but the women, bless their lil' biddy hearts, counter-revolt and in doing so all but cost Charlie his job and the team's chances to win. As far as pictures go, this doesn't—very likely due to most of the downright silly, weak humor.

### The Great Sinner MGM

**T**HE film companies have been working hard of late to prove gambling doesn't pay and better you should keep your money in the sugar bowl. Unfortunately, with Ava Gardner floating around as the bejeweled, beautiful aristocrat with a yen for the games of chance, and Gregory Peck, as the Russian novelist who breaks the bank in Melvyn Douglas' gambling casino, you get the idea that  
(Please turn to page 73)



# Solving The Thin Girl's Problem

Manya Kahn, authority on beauty via health, helps the thin to new curves and zest

By Courtenay Marvin

**A**CCORDING to Manya Kahn, whose career is devoted to developing new beauty through health methods, we have today almost twice as many underweight people as we have overweight. There is great emphasis on reducing weight, but there is not too much of an issue on weighing too little.

These stars work to retain a normal weight. Jane Wyman, now in "The Lady Takes A Sailor."



Paramount's 20-year-old Wanda Hendrix, in "Song Of Surrender," is gracefully slender.

Perhaps the point is that it is more dangerous to weigh too much. Insurance companies say that fat people shorten their life span by at least ten years, if not more.

However, the thin girl is very conscious of the lack of an attractively curved figure; she is well aware of general lassitude, which in essence is the inability to enjoy life to its fullest. So if you belong in the underweight group, let Miss Kahn tell you why you are like that and what to do about it.

"The underweight problem is more difficult to cope with than the overweight because of the common errors that are made in trying to correct the condition," says Miss Kahn. "People are often told



Radiant Alexis Smith, the star of "Montana," also slim, knows no weight reducing problem.

to eat more and concentrate on starches and sweets. They are told to eat between meals, in general, to load up on food. They are also advised to rest. On the surface, this seems sensible. People who gain easily would certainly increase poundage on this program. But it doesn't work that way with the thin, because underweight people often suffer from nervous tension, poor muscle tone, sluggish circulation and a generally run-down condition. Thus, the body is neither able to digest nor assimilate food properly. Too much rest never develops muscle tissue on thin people. Inactivity never helps a sluggish circulation, never relieves nervous tension.

"In order to gain weight, thin people must adopt a sensible program for living. They must realize that beauty and the ability to enjoy life, can stem only from good health. So before venturing on any weight-gaining program, you *must* have a thorough physical check-up at the hands of a competent doctor. Often chronic underweight is due to some organic condition. When you find that you are physically normal, then your solution to a prettier figure—and face—and new energy lies in mastering the *art of relaxation*. Three factors are of almost equal importance. The first is *heat*. The second is *scientifically directed exercise* and the third, a *healthful, energizing diet*.



"Heat quickens circulation, reduces tension in muscles, nerves. We all know how muscles tighten up when we become chilled, but gentle warmth has the opposite effect. It eases and soothes. Heat in its best form, of course, is natural sunshine. So on warm days revel in it whenever you can and as much as you can. Next best to natural sunshine is a therapeutic lamp, a gentle indoor sun. Lacking that, a heating pad or old-fashioned hot water bottle is useful.

"Now, don't recoil at the word, exercise. My system is a series of muscular movements, performed slowly, rhythmically and to music, if possible. Deep breathing must be coordinated with each exercise. In turn, your reward is better circulation, strong responsive muscles and a firm, elastic body. So here I give you exercises that will develop the right kind of curves, strong legs and arms, expand your chest and beautify your bust line, if practiced faithfully day by day. They are safe and scientific and once mastered are a joy to do."

#### EXERCISES FOR GOOD POSTURE AND COORDINATION:

1. From an upright position bring arms above head. Advance right foot forward twelve inches. Lift left heel off floor and slowly bring torso down from waist, touching floor with palms. Keep head down.

2. Slowly raise torso from first position and gradually come back to upright stance. Keep arms above head with straight elbows. Then sway back from waist as far as possible. Keep chin high and back.

3. Come back to upright position with feet parallel. Rise to toes. Bend knees lower torso slowly, keeping back straight. Stretch arms forward to shoulder level. Rise to upright. Repeat, left leg advanced.

#### EXERCISES TO ACHIEVE WELL-SHAPED THIGHS, ARMS AND LEGS

1. Kneel on right knee. Stretch left leg backward with toes pointed. Stretch arms overhead with palms out and head held high. Then stretch body back from waist. Gradually come back to upright position.

2. Be sure toes are still pointed. Bring arms way back and clasp hands together. Sway body way back and keep chin high. Unclasp hands and relax torso.

3. Sway body sideways and try to reach for toes with left arm. Slowly bring head to side, curving right arm softly over head. Return to normal position. Repeat exercise kneeling on left knee.

#### EXERCISES FOR FIRMLY OUTLINED BUST AND FLAT ABDOMEN

1. Lie face down on floor. Put head in palms and bring elbows sideways. Breathe in and lift both legs a few inches from floor. Lower legs and exhale. Keep toes pointed, knees as straight as possible.

2. Move elbows back and rest palms of hands and forehead on floor. Bend both knees and slowly bring them to (Please turn to page 68)

## Are you in the know?



If he spilled a soda on your best dress, would you—

- ☐ Grieve and leave ☐ Grin and forget ☐ Call the manager

You know the fizzician didn't drench you on purpose. Why brow-beat the poor guy? Or make like a banshee all evening? Grin . . . say the dress can be easily cleaned, then forget it. That's good sportsmanship. And it jet-propels your rating. Your con-

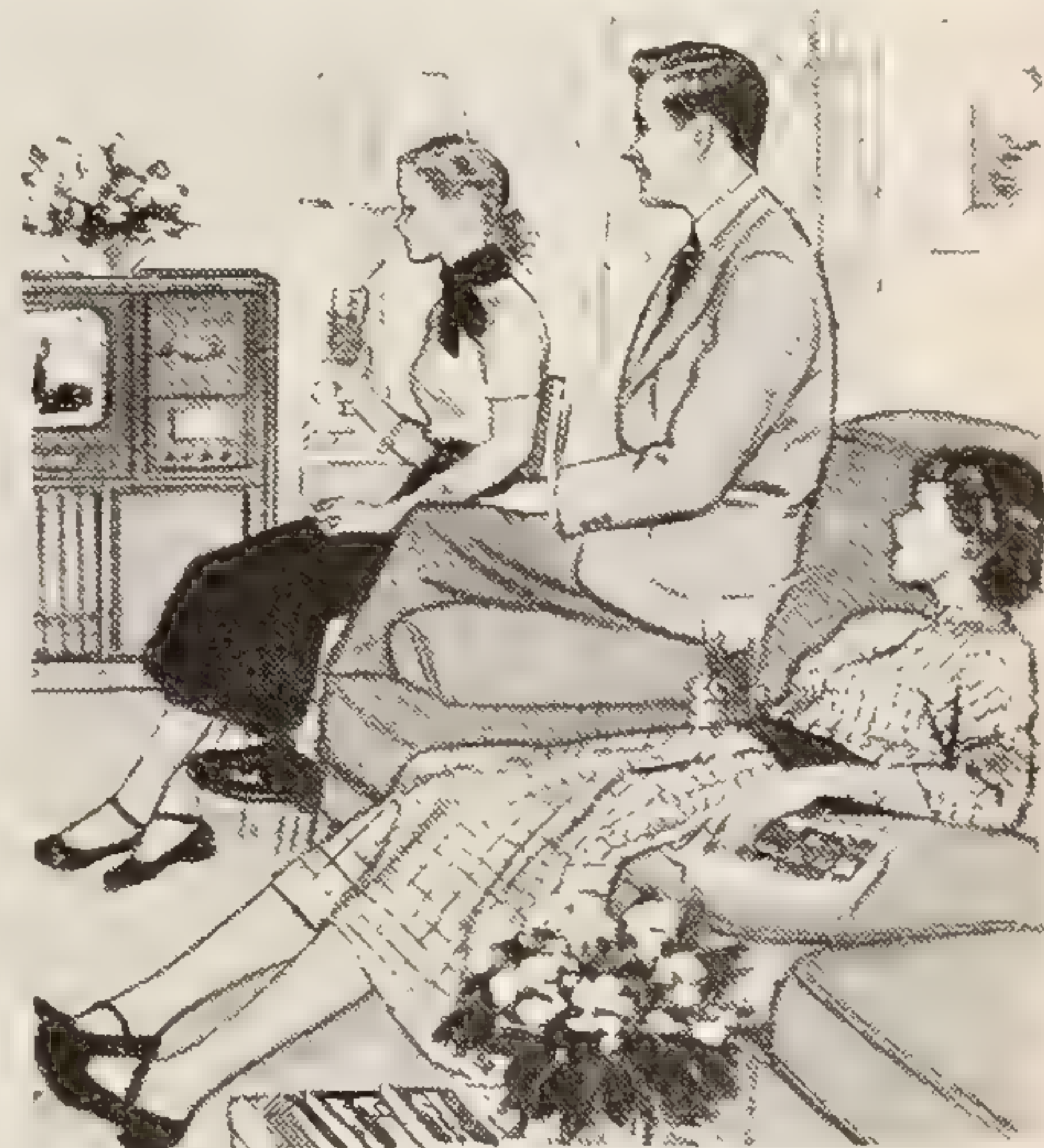
fidence, too, hits the stratosphere—when you hurdle "certain" handicaps with Kotex. Because those special, *flat pressed ends* prevent revealing outlines, you can forget you were ever self-conscious. And for *extra* protection, there's an exclusive *safety center*.



Which suit should the lofty lassie wear?

- ☐ The one on the right  
☐ The one on the left  
☐ The one in the center

Feel as though you're built on stilts? Be wiser than the tall teen here. Avoid vertical stripes. The suit on the right with contrasting jacket, brings you down a peg! There's a difference in different girls' needs; on problem days, as well. For which Kotex gives you a choice of 3 *absorbencies*. Try Regular, Junior, Super. Likewise, try the new Kotex Wonderform Belt that won't twist, won't curl, won't cut! Made of *duPont* nylon elastic. Quick drying; light weight!



To be the picture of poise, try—

- ☐ A blasé attitude  
☐ That "casual" slump  
☐ Sitting pretty

You may be a walking posture lesson, but how do you fare with a chair? Plop down? Recline on the tip of your spine? Lady, be seated *gracefully*, with your weight on the foot nearest the chair. "Sit tall"; keeping soles of feet on floor. Correct posture's a poise-magnet. Also helps avoid "that day" discomfort—and you'll feel so at ease when you've chosen Kotex. For this new softness *holds its shape*. After all, isn't Kotex *made* to stay soft while you wear it?

More women choose KOTEX<sup>★</sup>  
than all other sanitary napkins

3 ABSORBENCIES: REGULAR, JUNIOR, SUPER



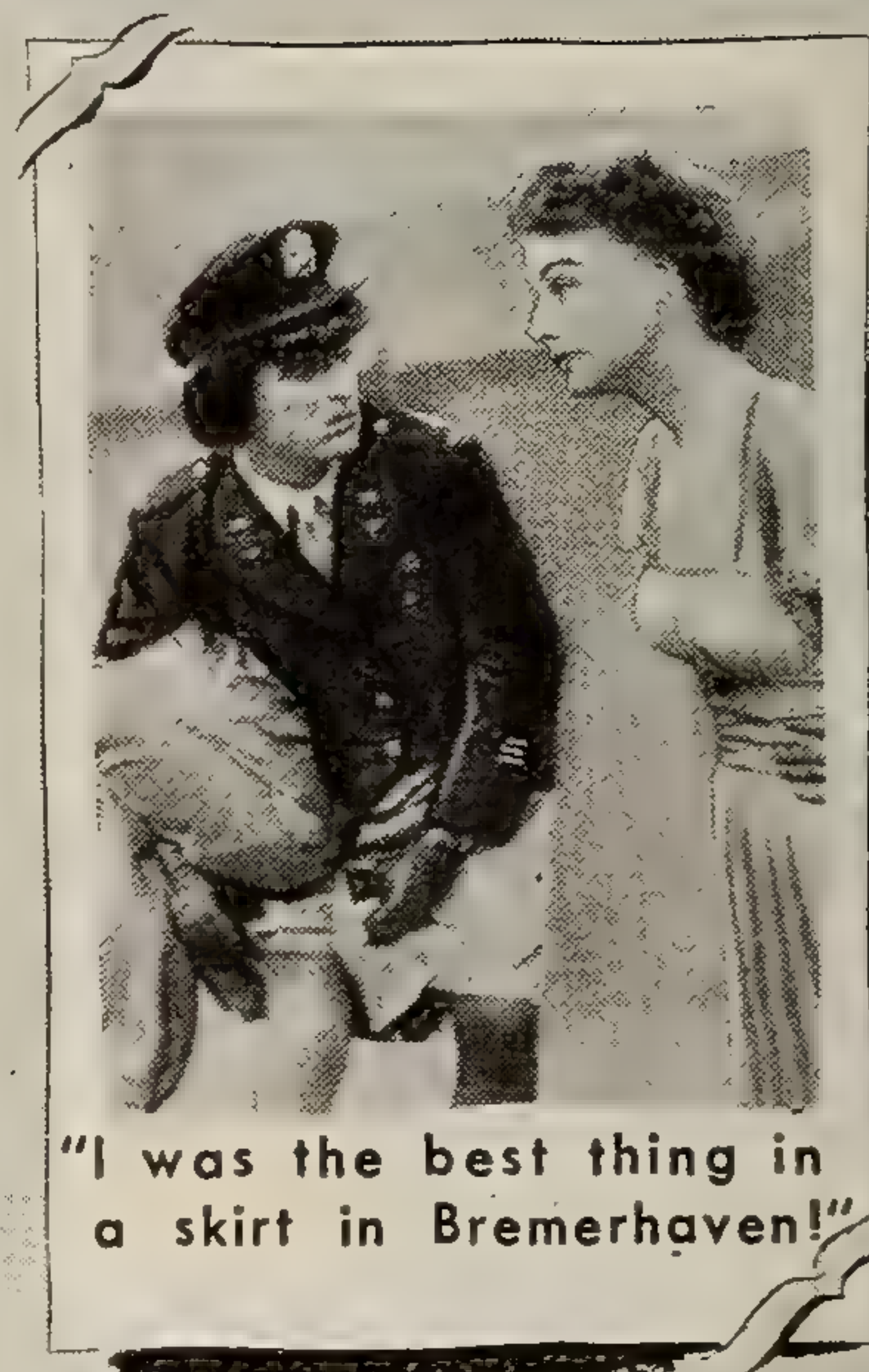
THE STORY BEHIND THE BIGGEST **PICK-UP** IN ENTERTAINMENT HISTORY!



"With 50,000,000 Frenchmen, she has to pick me!"



"She took me for a hayride in Heidelberg!"



"I was the best thing in a skirt in Bremerhaven!"



**CARY GRANT**

**ANN SHERIDAN**

HOWARD HAWKS' **I was a MALE WAR BRIDE**

with Marion Marshall • Randy Stuart • William Neff

Directed by **HOWARD HAWKS** • Produced by **SOL C. SIEGEL**

Screen Play by Charles Lederer, Leonard Spigelgass and Hagar Wilde • From a Story by Henri Rochard

**20<sup>th</sup>**  
CENTURY-FOX



HAVE YOU SEEN FLORENCE?

THE MOST HILARIOUS HIT IN MANY A HONEYMOON!





*Shirley Temple*

starring in  
"THE STORY OF SEABISCUIT"  
A Warner Bros. Production  
in TECHNICOLOR

newest favorite of the stars—Deltah's

PARIS-INSPIRED *Couturier Necklace*

Created by Majeska, internationally famous stylist, to highlight today's exciting fashions—to impart a dramatic, luxurious look to the new wide and low necklines. *Deltah's* Couturier Necklace has the two-in-one effect of a lovely, lustrous simulated pearl necklace and a fine piece of diamond-like, rhinestone-set jewelry. From \$5.00 to \$27.00, Federal Tax included. Bracelet to match, budget-priced!

L. HELLER & SON, INC., FIFTH AVENUE, NEW YORK





Nora Eddington Flynn, former wife of Errol Flynn, and Dick Haymes cut the wedding cake at the reception following their marriage in Beverly Hills.



# NEWSREEL

Dick Haymes kisses his bride after the wedding ceremony which took place in the garden of his home.

Nora and Dick drink to their happiness. They were united in a quiet double ring civil ceremony. A few days later they left for a honeymoon in Hawaii.



The new Mrs. Haymes gaily tosses her bouquet to the eagerly awaiting hands of the single girls at her wedding.



BETTY HUTTON...  
STARRING IN  
"RED, HOT AND BLUE,"  
A PARAMOUNT PICTURE



*"So very  
very  
Glamorous"*

**Paris Fashion**  
SHOES  
FIFTH AVENUE STYLES

Every star knows the secret of that well-dressed look—Paris Fashions provide it with beautifully designed shoes for every work and play hour of your day. The soft, pliable leathers—the fine craftsmanship make them the most talked-about values everywhere at

**\$4 and \$5**



WOHL SHOE COMPANY • SAINT LOUIS, MISSOURI





June Haver and her Dr. John Duzik at Romanoff's for the party after the debut of "You're My Everything," a 20th Century-Fox film.



Right: Anne Baxter and Dan Dailey, co-stars of the picture, dancing at the party given by Lew Schreiber, casting director at the studio.

The Dana Andrews take a short rest during the festivities at Romanoff's. "You're My Everything" opened at the Chinese Theatre.



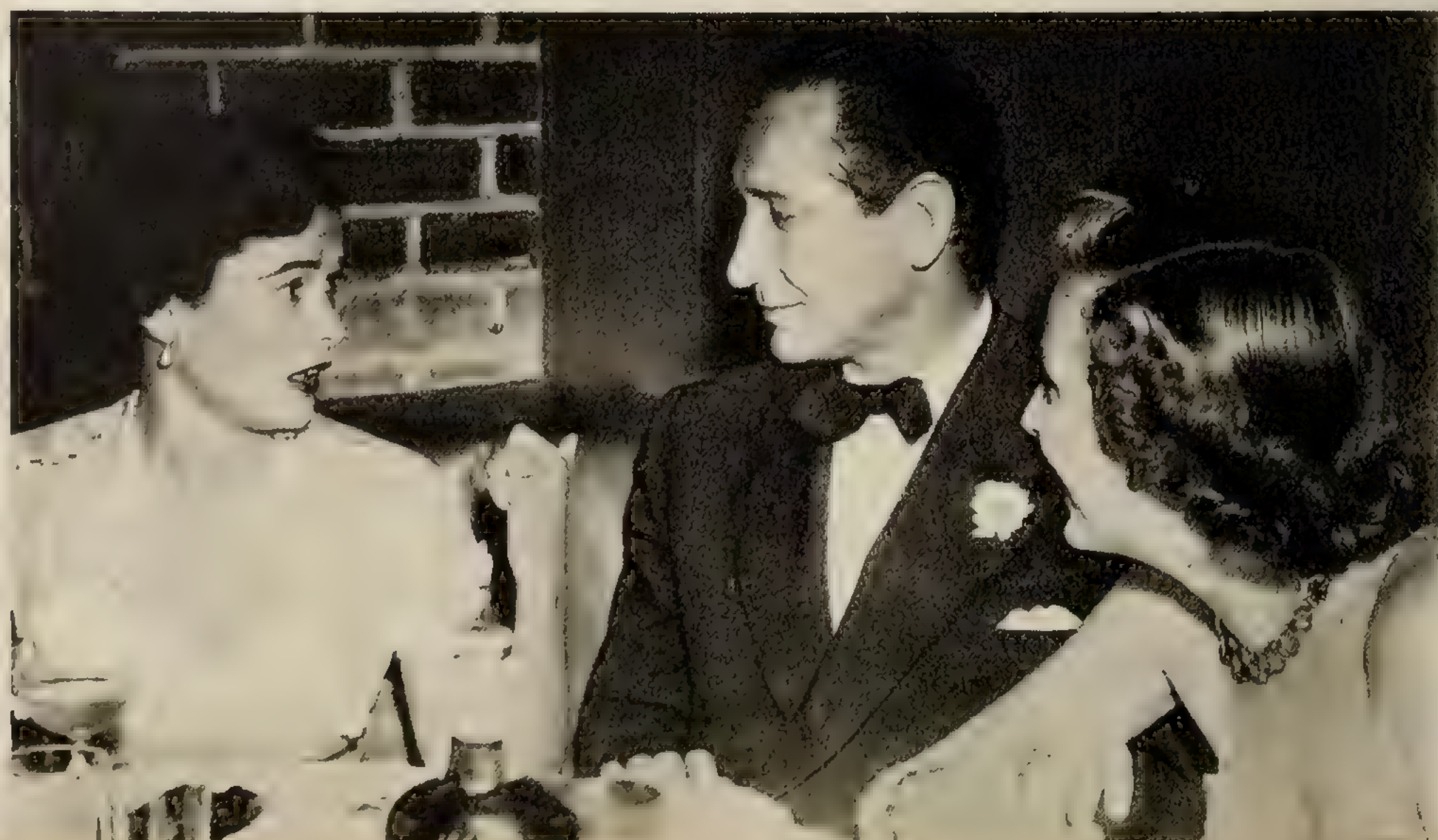
# Premiere Party

The story Gene Tierney's illustrating has Johnny Maschio and Connie Moore spellbound at Romanoff's after Chinese Theatre premiere of "You're My Everything."



A gay party at a gay party are Bill Moss, his wife, Jane Withers, Diana Lynn and her John Lindsay.

Macdonald Carey and the Reginald Gardiners liked the premiere and Lew Schreiber's shindig after it.





**"Never before a slip that does so much  
for your clothes**

*— and you! "*



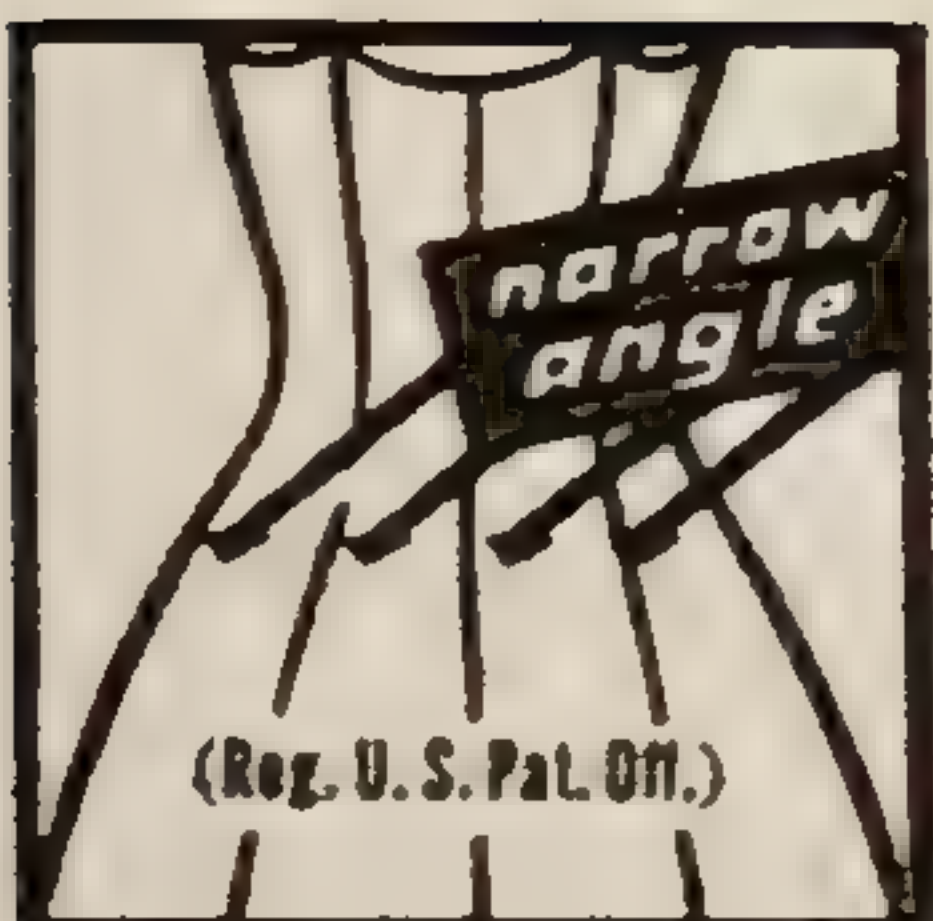
Cathy Downs featured in  
Allied Artists "Massacre River"  
a Windsor Production



NEVER WRINKLES OR BUNCHES

ACCENTS YOUR BOSOM

WHITTLES YOUR WAIST



**HERE'S WHY**  
In an 8-Gore slip, each gore can  
be cut on a tiny angle. This pre-  
vents twisting... bunching at the  
waist... guarantees smooth fit.

You look lovelier in a patented Lady Love 8-Gore slip because every line is cut to follow your figure with smooth fashion-fit perfection. Made of luxurious Multifilament rayon crepe with deep borders of finest lace. Sizes 32 to 44. Pink or white. A rare value at this tiny price.

*and amazing low price*  
**2.95**

**Order Yours TODAY!**

Please send me, through one of our 3500 dealers, this wonderful slip value at \$2.95 each.

Size.....Color.....Quantity.....

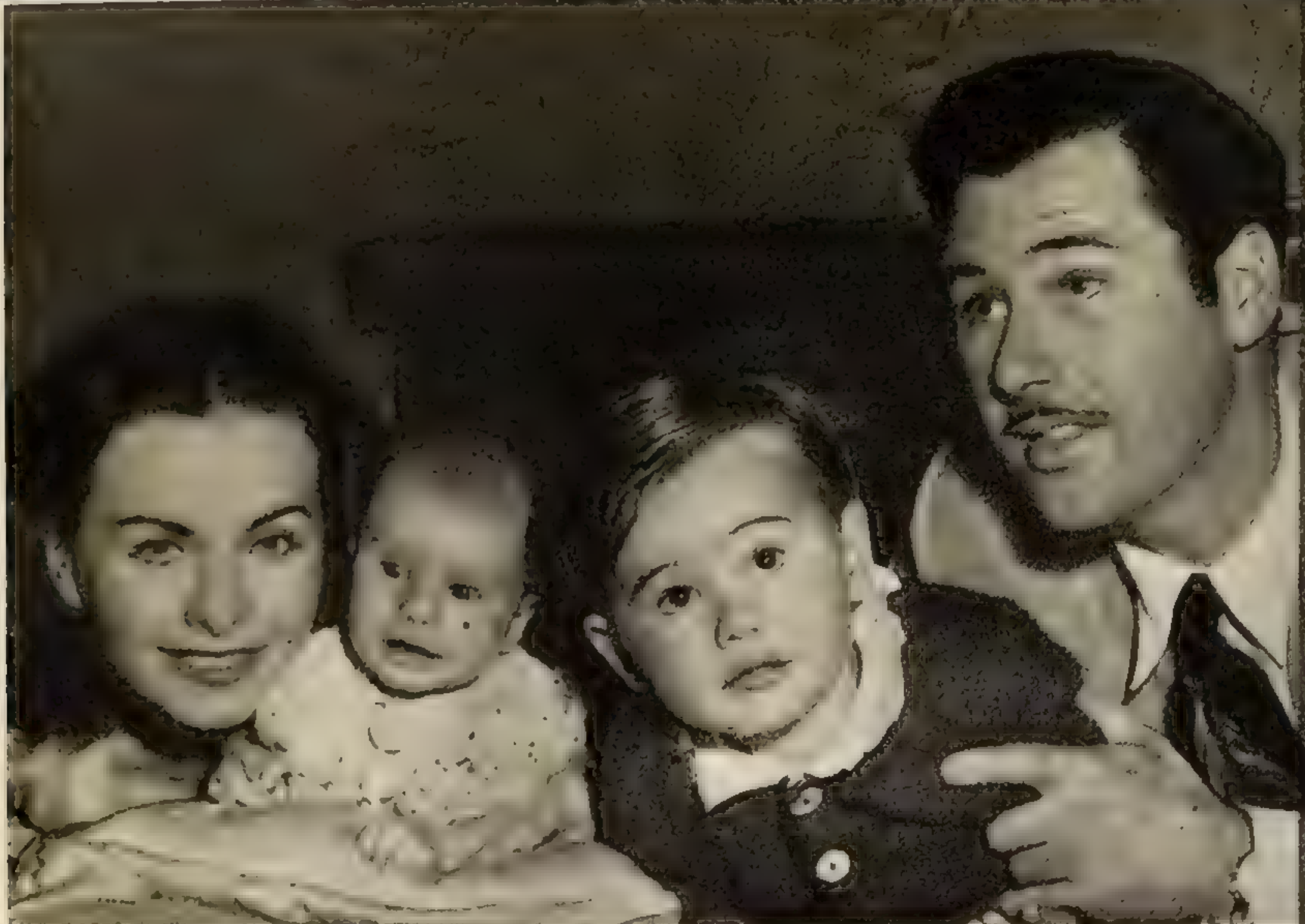
Charge ☐ C.O.D. ☐ Check or Money Order ☐

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Martha Maid Mfg. Co., 367 West Adams Street, Chicago 6, Illinois





# Why Jeanne Is Happier At 24

Her babies and Paul Brinkman have taught Jeanne that "A woman's whole fulfillment lies in husband, children and home. Even if she has nothing else, she'd have more than enough."

**By Constance Palmer**

**T**WENTY-FOUR'S a wonderful age! A growing-up age—an age when the gates of maturity, experience and appreciation are just opening on rich vistas ahead.

The three years that have passed since Jeanne Crain was twenty-one have been so full that—all of a sudden—she's burst from girlhood to womanhood.

When the *new* Jeanne walked on the set for the first day's shooting on "Pinky," the entire 20th Century-Fox crew buzzed. The dreamy, rather reluctant girl was gone and in her place stood a poised woman, sure of herself and aware of her position in the scheme of things. What had happened?

Jeanne, however, takes her new poise calmly.

"After all, it's time I grew up!" she pointed out with gentle insistence. "I had to some time, you know. Everything that's happened in the last three years has been a part of this growing up. I've been married, have had two babies and we've planned and built a house. And, hand in hand, along with all that has gone the very, very important part of my life—my work.

"There have been problems, of course, but when I happen to mention anything that bothers me, people just laugh and say they'd change their troubles for mine any day! So I've learned not to say much about my private or business difficulties.

"I've found out the more responsibilities you're able to meet, the more you're given to solve. And I've learned the fuller one's life is the better. I discovered that when I was at home waiting for Michael Anthony, the baby, to arrive. There was time then to think a lot, to weigh circumstances that you don't see clearly when everything's happening so fast around you.

"For one big example, I realized then how much I missed my work at the

**"You just don't know what it's all about in your teens and you're afraid to find out," declares Jeanne Crain**



From a dreamy, somewhat reluctant girl, Jeanne Crain has become the poised woman starring in "Pinky."



studio. My mother has always told me how lucky I was to have both my home-life and a career, too; I knew then how right she is.

"Why, I was so anxious to get back to work that I was making tests for 'Pinky' and having wardrobe fittings three weeks after Michael was born! The studio didn't ask me to do it—I asked them.

"A woman's whole fulfillment lies in husband, children and home. That's natural. Her life couldn't possibly be complete without them; even if she had nothing else, she'd have more than enough. And in that waiting-time that



it for us afterwards!"

When she's working, Jeanne leaves the house at 6:45 in the morning before the children are awake. Little Paul is kept up until Jeanne gets home at seven in the evening so that she can visit with him for a half-hour. Then she has dinner, takes off her makeup, showers, studies her script for the next day and is in bed at nine-fifteen. Sunday is the only full time she has with the children and she feels a little regret that she's missing some of the hour-by-hour wonder of their development.

She tried hard to assume at once the role of matron (*Please turn to page 53*)

In "Pinky," with William Lundigan, Jeanne Crain plays a negro who passes for white.

"After all, it's time I grew up," Jeanne says insistently. "I had to some time, you know."

"Three years ago, I couldn't have played Pinky at all," the adult Jeanne confesses.



gave me perspective, I realized how very, very fortunate I am to have all this happiness and a career, too!

"I try not to cheat on either one. By that I mean that I try not to allow the responsibilities of my home and family to interfere with my work. And, on the other hand, I absolutely do *not* let my work encroach on my duties and happiness as a wife and mother."

Astonishingly enough for a star of Jeanne's lustre, she cooks dinner even after a hard day at the studio! Except for a competent nurse for the children, she has no servants, not even a once-a-week cleaning-woman. Jeanne and her husband, Paul Brinkman, do all the housework themselves.

"Oh, it's easy!!" Jeanne laughed. "You see, we planned the house that way. It's small, very modern, much of the furniture's built-in. There aren't any knick-knacks around to gather dust, so we just vacuum.

"And there's an electric barbecue and spit in the kitchen that's lots of fun to use. Paul's a wonderful cook as far as steaks go so he gets things started before I come home from the studio. And an electric dish-washer does the rest of

Ethel Waters, Fredrick O'Neal and Jeanne Crain in a dramatic scene from "Pinky."







**By Lynn Bowers**

**I**NSTEAD of wandering a bit more about Europe, Ty Power and his wife, Linda Christian, headed back to Hollywood after "Black Rose" finished up. Ty had bought a small plane and the romantic pair had planned a flying tour of the Scandinavian countries until they were grounded by the stork. What with a beautiful bride, prospective fatherhood, and the hit he's gonna make in "Prince Of Foxes," Ty should be a very happy man.

\* \* \*

*Lana Turner was another homing pigeon, who returned to Hollywood with Bob Topping after more than a year's absence. Lana looks wonderful, is more than anxious to get back to work. MGM has three pictures lined up for the luscious Lana, which oughtta make her fans happy.*

\* \* \*

Direct from that island of romantic and volcanic eruptions, Stromboli, we heard from a chum who's working on the picture

The Clark Gable-Paulette Goddard duo at Mocambo proved an exciting magnet for the stares and speculations of all Hollywood.

## What Hollywood Itself Is Talking About!

The stars themselves like to discuss what's going on in their town just as much as you do

Producer William Dozier and Joan Fontaine were among the guests who enjoyed Ann Miller's cocktail party, held at the Beverly Hills Hotel.





Bob Hutton, Anita Louise, Mrs. Hutton, Buddy Adler, Ann Rutherford at Miller fete.



that Ingrid Bergman helped lug the camera equipment up the rocky sides of the steep volcano just as if she were the hired help instead of the star. Incidentally, this picture will be billed like this: Ingrid Bergman in "Stromboli."

\* \* \*

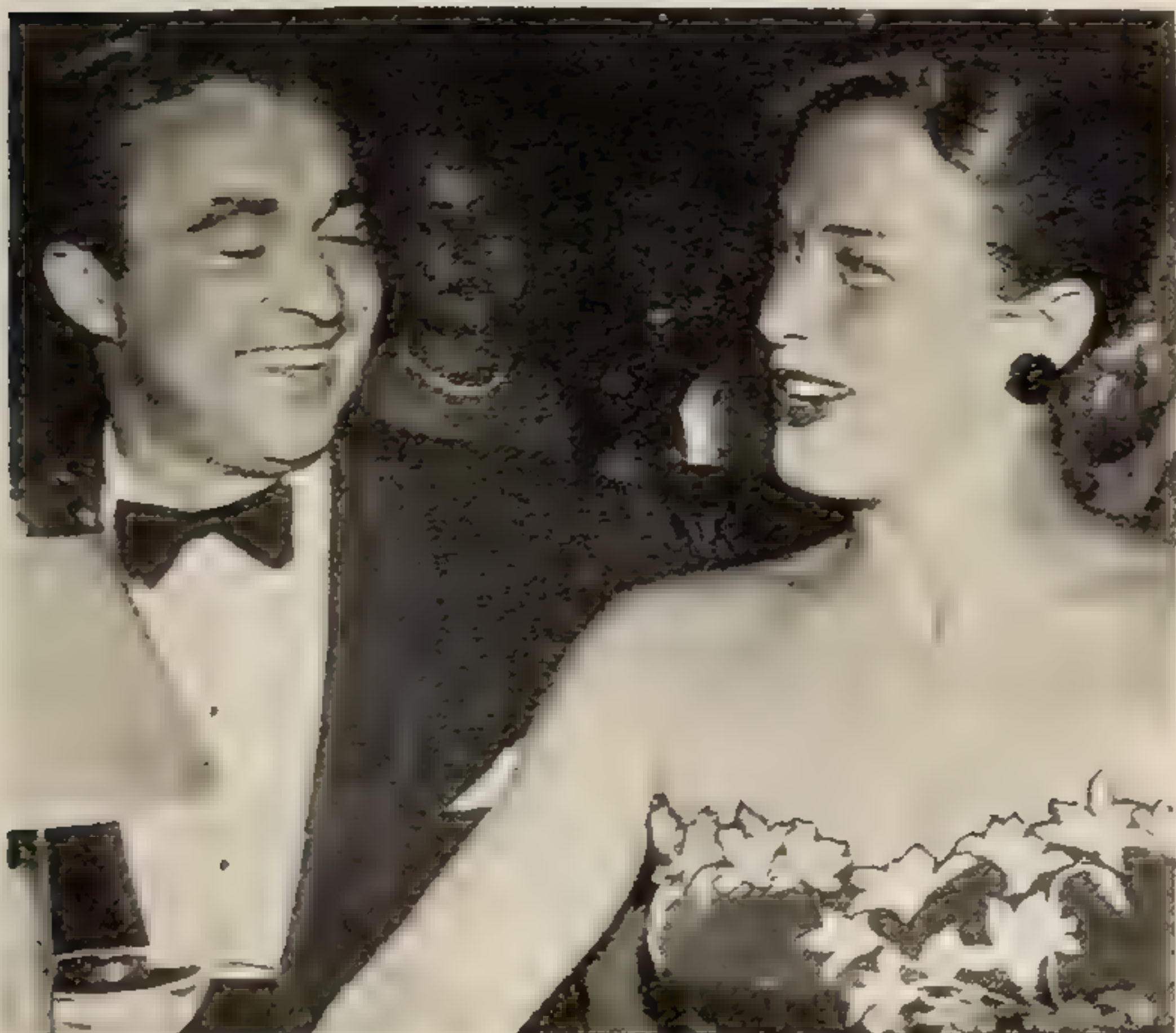
That 57-year-old glamour boy, Ezio Pinza, who couldn't get a break in movies and rose overnight to popular fame with his role in "South Pacific," has been signed for four pictures at MGM by that astute fella, Dore Schary. And we'll bet you any amount (in Confederate money) that Janet Blair, signed for the Mary Martin role in the road company version of "South Pacific," will have all the studios bidding for her again. Janet was none too happy when she left Hollywood and movies, where her considerable talents were never properly used.

\* \* \*

Vic Mature invited the "Wabash



In earnest discussion at Ann Miller's cocktail party are Director Fred De Cordova, Diana Powell, A. C. Lyles and Vera-Allen.



Columnist Brandy Brent squires MGM's French find, Denise Darcel, to Mocambo.

Avenue" company to a housewarming on the 20th Century-Fox lot. The house that was warmed was the new dressing room he built for his dog, Genius II. Vic's co-star, Betty Grable, sent flowers for the occasion, but it turned out Genius II is allergic to flowers, so the prop department rushed to the rescue with a large bunch of artificial posies. Vic's mother, visiting him on the set, wore a hat her son frowned on. Finally Vic told his mom if she didn't quit wearing the chapeau he would drag that famous fright wig of his out of mothballs and wear it when he took her out socially. Vic hasn't seen the hat since.

\* \* \*

Betty, by the way, ain't kiddin' when

she says she'll quit movies if people don't stop rumoring that she and Harry James are on the eve of a cleave. Nuttin', she says, is going to break up her happy home, career included. Incidentally, that'll be Harry James you'll hear tooting the trumpet for Kirk Douglas in "Young Man With A Horn," story of Bix Beiderbecke.

That free ice cream dished out on "The Good Humor Man" set at Columbia didn't put an ounce on cast or crew—they all worked too hard. Jack Carson broke a chunk of cartilage out of a rib doing a fall and Lola Albright suffered numerous highly Technicolored bruises sliding. (Please turn to page 69)

Bonita Granville introduces song writer Jimmy McHugh and his fiancée, Anita Lhoest, to her husband, Jack Wrather, at Ann Miller party at Beverly Hills Hotel.







**Linda Darnell and Paul Douglas,  
starring in the 20th Century-  
Fox film "Everybody Does It"**



# Don't Mope Thru Life

Rosalind Russell has a word or two for those who let despondency floor them

Below: Rosalind Russell and Bob Cummings in "Tell It To The Judge," Columbia film.



**OBSERVATION:** A self-sufficient person is never

depressed and never mopes at any time.

**Conclusion:** Since Rosalind Russell is self-sufficient, she, therefore, doesn't get depressed and doesn't mope.

**P.S.:** That's what I thought! But when I told Roz, here's what she said:

"**T**HAT'S what's been getting me for years. No one ever worries about me," she declared. "Everybody expects me to have the answer for everything. I make a decision and no one says, 'Hold on, Russell, you're off the beam.' Instead, I just get nods of approval. Take me around the house. A fuse blows out. Who fixes it? Me! Lance, my youngster, bangs up his toy truck. And what hap-

By Jon Bruce

pens? He comes running and it's 'Mama, will you fix this for me?' I'm not supposed to be the helpless type—the Cinderella girl. But—and here's what irks me—I am NOT self-sufficient. If only I could get someone to believe that!

"Sure I've had discouragements," Roz continued. "Who hasn't? But I just haven't the time to mope my life away about them. When I get into one of these 'The world is all wrong' moods, I just stop and look at others and realize

Her close friend, Loretta Young, visits the set. "Defeat is a disease" states Roz.



how lucky I am. I look at people with talent who are failures—and I can't help wondering why they failed.

"I remember a picture I made several years ago in which I was doing a wedding scene. I was playing the bride, incidentally. Holding my train in the scene were four women—all of whom had been top (Please turn to page 54)

Roz, with Bob, is a lawyer in "Tell It To The Judge." Says Roz, "Work stops brooding."



Stifling Bob's sneeze. Roz believes you're lost if you haven't got a sense of humor.







George Montgomery, Dinah Shore, Marie McDonald and her husband, Harry Karl, in the lobby of the Hollywood Theatre where "The Fountainhead" was presented.



Screen newcomer David Brian, now in the Bette Davis film, "Beyond The Forest," and bride, Adrian Booth.



George Fisher introduces Virginia Mayo and Michael O'Shea to the radio audience at the gala "Fountainhead" premiere.

Zachary Scott and his wife were among the scores of celebrities at the brilliant opening. They had just returned from a brief holiday in Mexico.



Songbird Kathryn Grayson and her hubby, Johnnie Johnston, in a gay mood, saunter happily through the lobby with their arms around each other.







Alexis Smith and Craig Stevens at the star-studded presentation of the Warner drama.



Gary Cooper, star of "The Fountainhead," with Mrs. Cooper. They flew in from Colorado, where they were vacationing, for the opening. Gary received tremendous ovation from the fans.

# Turnout For Gary's Latest


Kirk Douglas arrived with Patricia Neal on his arm. Pat is Gary's co-star in film.



The recently re-married Milton Berles, looking radiantly happy, also attended.







**Gloria De Haven, next  
to be seen in MGM's  
"Scene Of The Crime"**





As "The Gal Who Took The West," Yvonne De Carlo's a young beauty.

# from Dimples To Wrinkles

**I**T TOOK five hours of deliberate, premeditated torture to age Yvonne De Carlo fifty years for her role of a 75-year-old in "The Gal Who Took The West." Yvonne hits the wide open spaces a young and comely opera singer who soon has two handsome cowpokes spinning like lariets over her charms. By the picture's roundup, she's permanently branded the suitor she likes best and has become a grandma to boot. It looks easy on paper, but Yvonne's transition from dimples to wrinkles was the result of a delicate job by the makeup department. A rubber mask, painstakingly blended over her face and neck, supplied the sagging leather of old skin. Her hands were comparatively easy to age, but by the time the gruelling job was finished, "The Gal Who Took The West," was almost sorry that she ever got the role.

Makeup men took four hours to blend mask at eyes, nose, mouth and hairline.

Yvonne's fine, black hair was hidden beneath a wig of coarse, grey hair.



Bud Westmore holds the skin-tight rubber mask, which made Yvonne's face itch badly.



Since the film is in Technicolor, skin color as well as wrinkles had to be perfect.

Job finished, Yvonne De Carlo's a snappy old lady in "The Gal Who Took The West."





Lizabeth Scott, starring  
in "Bitter Victory,"  
Hal Wallis production  
released by Paramount







Celeste Holm, Tom D'Andrea, Johnnie Johnston, Sonny Tufts, Bill Demarest enjoy the header Eddie Bracken took into Bob Hope's birthday cake.

**W**ATCHING the recent "Movie Star World Series" at Los Angeles' Wrigley Field, was like trying to keep track of every clown in a circus. A fan could hardly beg an autograph without missing a gag by the stars who played to benefit the City Of Hope Hospital and Motion Picture Relief Fund. Laugh-wise, it was the ball game of the year . . . all hits, and each team a winner.



Gloria De Haven's in Bob Hope's way as he fights Sonny Tufts for the bat.

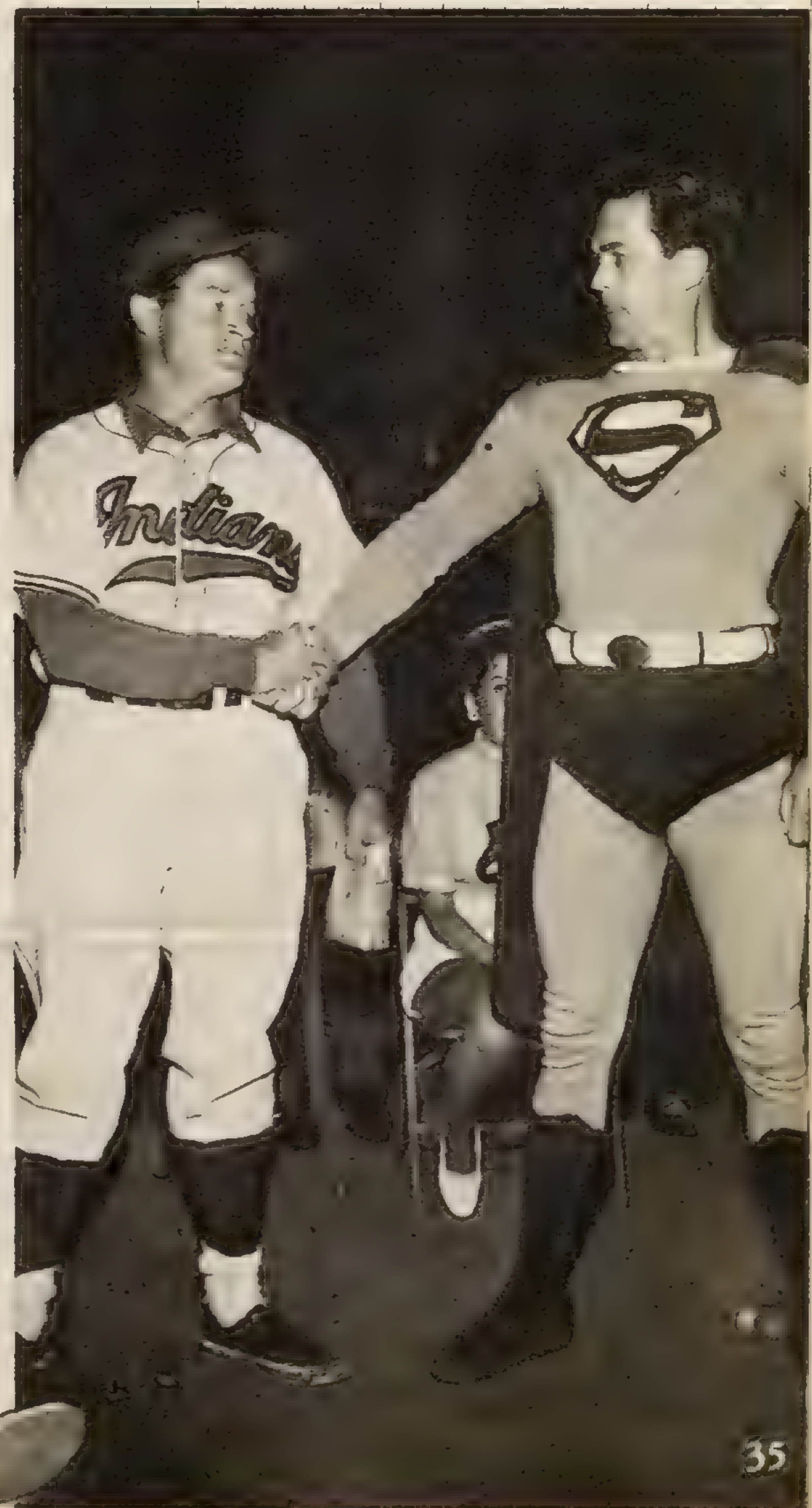
## Hollywood's Own "World Series"

Ava Gardner roots lustily while Vic Mature and Bob Hope vie for first at bat as the Comedians vs. the Leading Men charity game is about to get under way.

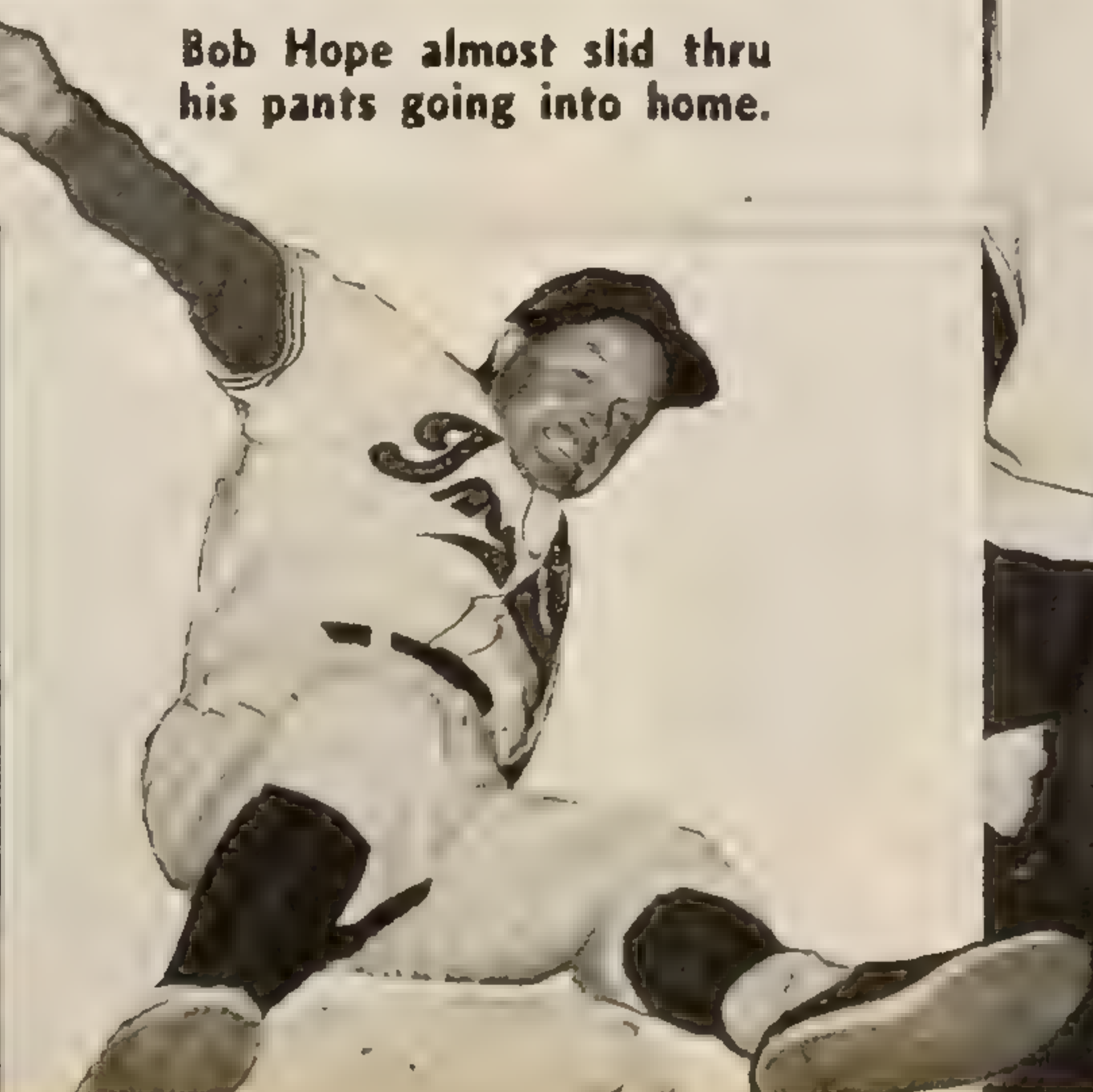


Kathryn Grayson, Johnnie Johnston, Ed Bracken, Sonny Tufts, Don O'Connor are losers.

Kirk "Superman" Allyn doesn't look like any pitcher Bob Hope ever saw before.



Bob Hope almost slid thru his pants going into home.







# *The Man From Beaver Dam*

Claire Trevor became an ardent Fred MacMurray fan while they were co-starring in "Borderline."

**Co-star Claire soon discovered  
Fred MacMurray wastes no  
words in talking about himself**

**By Claire Trevor**

To spare his delicate wife, Lillian, Fred refuses to use his home for any kind of publicity purpose.







"In addition to his diffidence, Fred has a rare and wonderful sense of humor," says Claire. Fred's merriment during rehearsals for "Borderline" sent her into gales of laughter.

**A**S AN actress, I am honor bound to admit that one of the favorite conversational topics among actors and actresses is the behavior, both personal and professional, of other actors and actresses. We talk about each other for the same reason that hardware merchants hold conventions, or Boy Scouts collect at camporees: we are members of

a fraternity which fascinates us.

However, I realized—the first day Fred MacMurray and I worked together on "Borderline"—that he was one of the few Hollywood citizens about whom I had heard practically nothing. In an ocean of talk, Mr. MacMurray seemed to live high and dry on an island of silence.

What, I pondered, could be the reason for this?

After a week on the same set, I began to understand. There is little talk about Mr. MacMurray because he makes little talk about himself.

Here is one example: (*There are others to follow.*) The "Borderline" company was made up of people of a few words. A few million, that is. Bill Seiter, the director, is articulate enough to paint a word picture of a Japanese sunset and make it real in the midst of a flash flood. My husband, Milton Bren, our picture's producer, also has produced such fantasies as "Topper" and "Merrily We Live," which are indicative of his technique with flights of fancy. Add to this group, an exceptionally clever and resourceful crew of technicians, and you understand why our set was gay with talk, talk, talk. Everyone was enthusiastic over the script of "Borderline" and everyone wanted to turn it into one of the most entertaining comedy-dramas of the season. When we had a conference, everyone interrupted everyone else in a frenzy of creation. In the din, some excellent ideas were lost, so we made a rule: everyone who interrupted a speaker

at any time had to drop a dime in a piggy bank which we borrowed from Republic's prop department.

At the end of the picture, the only person who had never been forced to pay a fine because of over-garrulity, was Fred MacMurray! However, several of his soft-spoken, non-interruptive suggestions had been promptly adopted.

Here is another example of his caution with words: some time ago he was approached by a newspaper columnist to give an interview about Irene Dunne, an actress with whom Fred has worked in several pictures. Fred, a fan of Irene's, said he would be glad to give the interview. About two thousand words? Fred blinked, but nodded. He wanted a week in which to organize his material, he said.

At the end of the week, Fred met the interviewer. Drawing a deep breath, he delivered his story: "Irene is beautiful. And she worries."

End of story.

I find this delightful because it can be turned into an excellent capsule comment on Fred himself. He is handsome. And he worries.

He is handsome, not because of classic features or a sculptured profile, but because the essential goodness, kindness, and integrity of the man's spirit shine from his eyes and face. I know this is a large order, but before I have finished "telling on" Fred, I believe you will agree.

He worries because he has ideals so high that he despairs of living up to them. And he is plagued by a perfect monster of modesty. He said to me one day, "Honestly, I can't figure out how I happen to be in show business. I don't belong in it at all. My career just happened. I shook my head in front of an orchestra a (*Please turn to page 57*)

Fred MacMurray also co-stars in "Father Was A Fullback" with Maureen O'Hara.

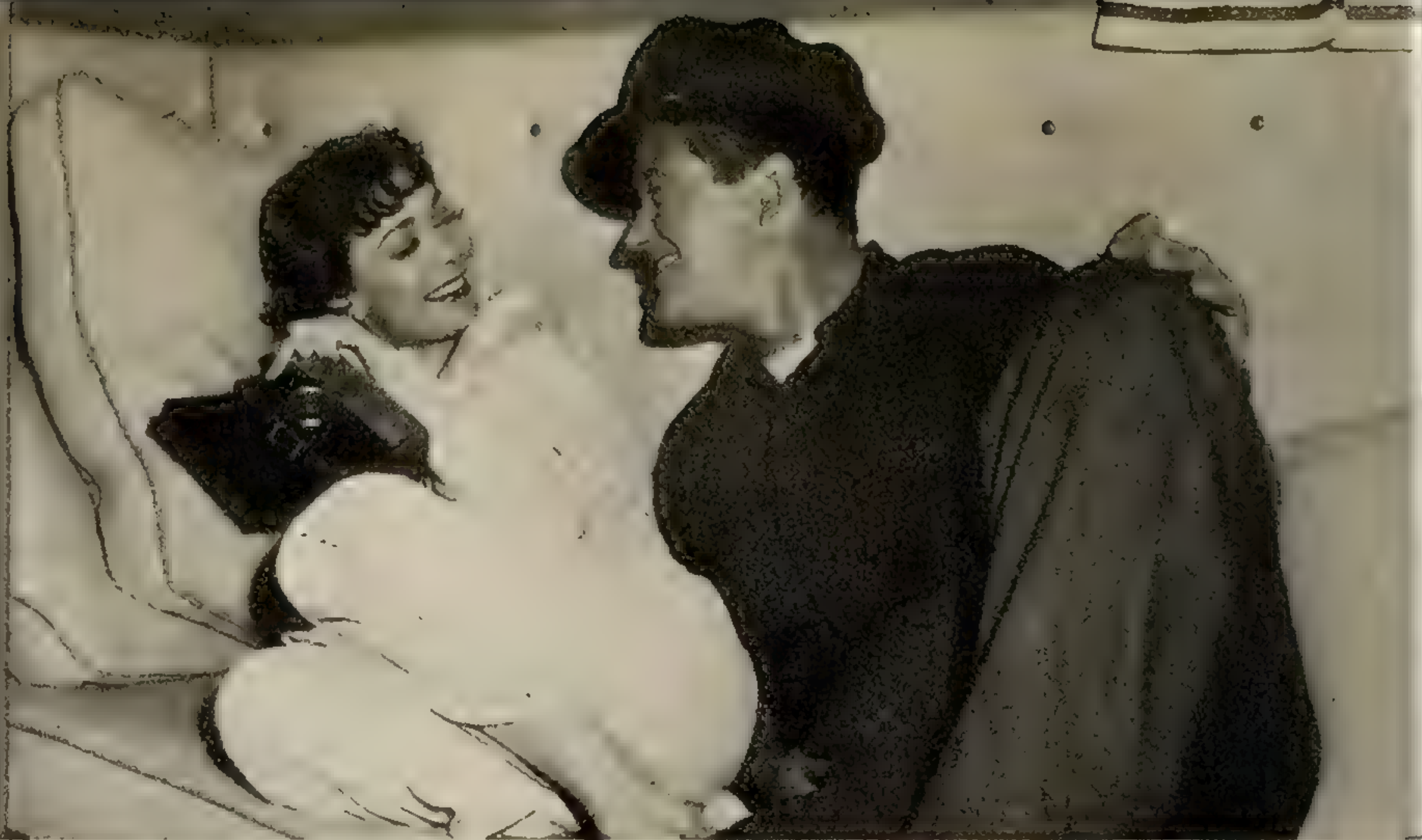


Maureen O'Hara, Natalie Wood and Fred in the gay comedy, "Father Was A Fullback."





# The Lady Takes A Sailor



Jane Wyman and Dennis Morgan enjoying the radio in Jane's dressing room between scenes of "The Lady Takes A Sailor" at Warners.



Jane dubiously accepts a lift from Dennis Morgan after her sailboat turns over.

**W**HEN Jane Wyman's sailboat capsizes in "The Lady Takes A Sailor," naturally she's frightened, but when she's rescued by a man who says he's Davey Jones and that his old underseas tank is his locker, well, she's plumb scared to death. To make matters worse, Davey (Dennis Morgan) explains the only way he can run the tank is to submerge. What Jane does not know, of course, is that Dennis is making secret tests for the Navy. She insists on taking pictures of the craft, and to stop her Dennis gives her knockout drops. Jane comes to, alone and dazed, on a beach. From then on, it's a merry chase with Jane trying to catch Dennis, Dennis trying to get possession of Jane's film.



Jane is not overjoyed when Dennis tells her in order to travel he must submerge.





# Mrs. Mike

THERE have been many films built around the exploits of the Royal Canadian Mounted Police, but "Mrs. Mike," a Regal Film, is the first one to tell the story of the rigorous and lonely lives led by the wives of these brave men. The title role in the film is played by Evelyn Keyes. As a city girl, unaccustomed to the wilderness of the Northwest, her life's just that much more complex and difficult. The extreme hardships she endures as a bride while her husband, Mountie Dick Powell, is away, form the basis of the story. United Artists is releasing the film.

Evelyn Keyes is unaware of the adversities confronting her when she becomes the bride of Dick Powell.



One of the lighter scenes in "Mrs. Mike," in which Dick Powell, Evelyn Keyes and Frances Morris join in close harmony.

Evelyn finds the trail from the Mountie headquarters to Dick's northern outpost a long and tough journey in "Mrs. Mike."



Left: When he walks in on Evelyn at a most inopportune time, Dick proposes to her and she accepts him.

Evelyn Keyes, trim and graceful, proves quite adept at square dancing in this scene in "Mrs. Mike."







"I kill four people with my bare hands," brags James Craig, roughing up Farley Granger in "Side Street."

In "Side Street," James Craig dabbles in blood for the first time as a homicidal thug.

**"Just call me Craig, the Killer," laughs Jim, who's happy to discard virtue for villainy**

**By Gladys Hall**

**J**AMES CRAIG sat at lunch in New York's "21" and purred with pleasure as he rubbed his blood-stained hands. James had just killed a girl. "Before I kill her," said he, in a hoarse undertone. "I play a love scene with her—play it on the level, too. Then I slip my hands around her neck *and—*" James made a gesture of liquidation. Explaining the motive for the murder he said curtly, "She's in my way, see?"

Explaining the "murder" itself, James said, laughing, "It's a scene I did this morning for the MGM film, 'Side Street,' in which, believe it or not, I'm the heavy! I'm the boy! I have a hell of



James Craig has his initial role as a heavy in MGM's "Side Street."

# A Holiday For Virtue





Family-man Craig has two children and is still married to his one and only wife. "You can safely say of Mary and me," he says, "that we are not, not ever, going to get a divorce."

Jim, with two of his four dogs, has enough animals on his ranch to stock a small zoo.

a time," said James, joyfully. "I kill four people, two girls and two men—with my bare hands, too! Just call me Craig, the Killer," he counselled us, "and say for me that this is the kind of part I've been wanting to do for years!"

Big Jim Craig's happiness in the homicidal gangster role he plays in "Side Street" stems from his unhappiness over the nice guys, the good guys he has played in practically every one of the thirty-odd pictures in which he has appeared since he bowed in, in 1938, in "The Buccaneers."

"I've played such *awful* nice guys," James lamented, "that I don't even like to remember them. In fact, I CAN'T remember them. Can *you*?" James shot it at us, "can anybody? I doubt it. The shock treatment is, let's face it, the success treatment. For instance, you know very well that if you were to advertise that at four this afternoon, a happy couple accompanied by their five happy children would be standing at the corner of Fifth Avenue and 57th Street, they would be standing there, albeit happily, *alone*. Whereas if you were to advertise that at four this afternoon, a person would be bumped off at the corner of Fifth Avenue and 57th Street, you wouldn't be able to get near the place for the crowd. We're a blood-thirsty lot, us 'umans," said James, "we're not head-hunters as are certain tribes in Darkest Africa, or wherever—but we are *headline* hunters!"

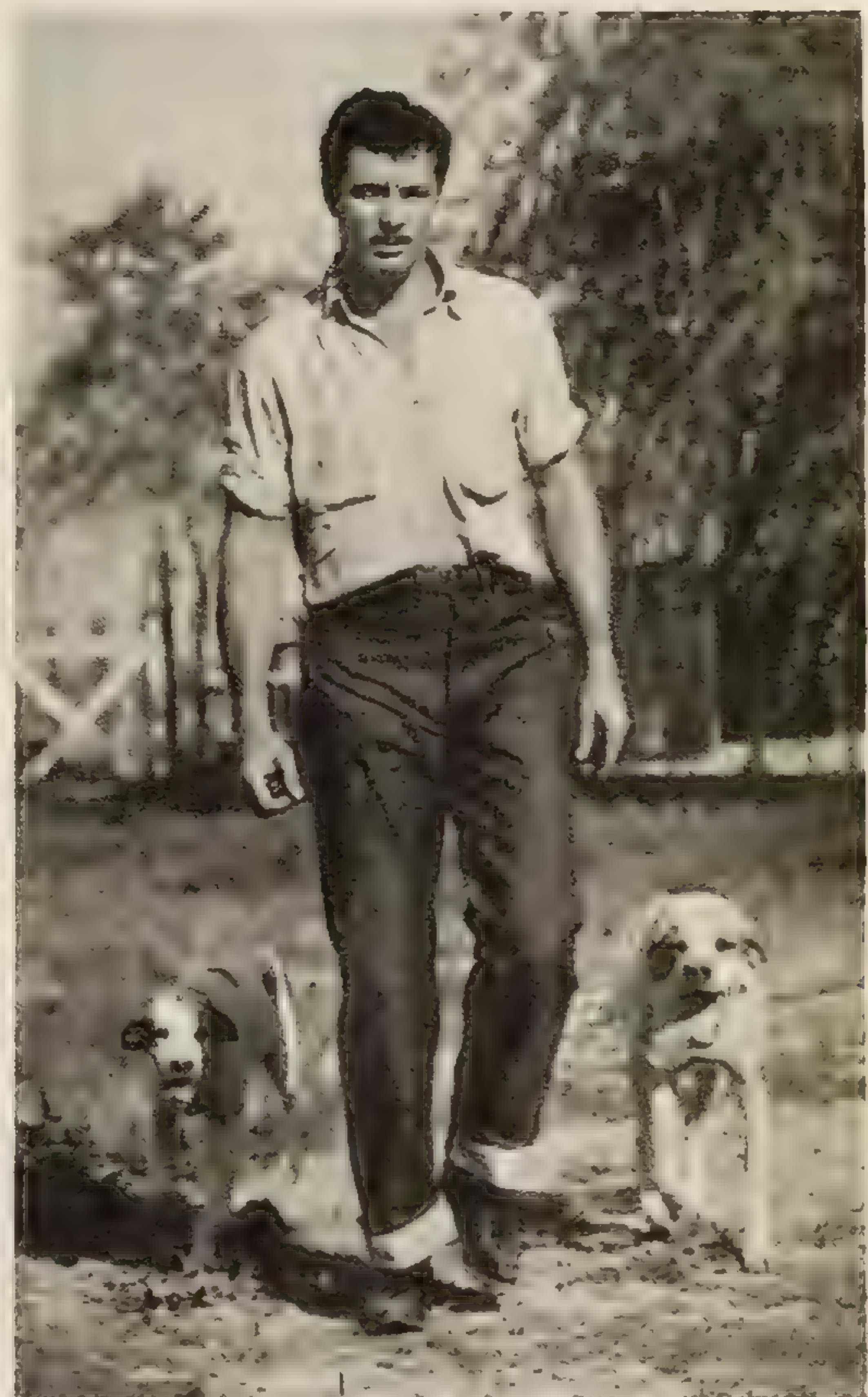
"It was not, you will recall," Jim reflected aloud, "until after Gable played a gangster that his brilliant star rose. In one of his early films, James Cagney pushed a grapefruit in a girl's face and he was made. Humphrey Bogart never portrays what you'd call a Mama's Boy. Bob Montgomery's laurels were greenest after the foul murder he committed in 'Night Must Fall.' Take Richard Widmark, Dan Duryea, the saturnine George Sanders, Richard Basehart; then," said James morosely, "take *me*—a good guy, just a nice good guy. In 'Kitty

Foyle,' in 'Lost Angel,' 'The Human Comedy,' 'Our Vines Have Tender Grapes,' 'Little Mr. Jim,' I never kicked a girl's teeth in," James deplored, "or slapped her around. Why, even in 'The Devil And Daniel Webster,' in which I played a character who sells his soul to the devil, I repented in the end. But *not this time*," said Craig, the Killer, fondling his horns, "not in this picture and not, I hope and pray, in many a chiller-diller to come!"

James really has a mad on the paragons of virtue, the "Worthy Willies" that have been his film fare. He has as much of a mad as so easy-going and amiable a guy can have, on the studios which have been responsible for keeping actor Craig to the path of virtue. He describes himself, with a wry smile, as "one of MGM's stepsons." He added, "Mind you, I get along all right. Actually, I'm a very fortunate person. Born outside the theatre, with no burning ambition to be an actor—having intended to be a doctor—and no experience, I work steadily. In fact no one in the town of Hollywood works harder than I do. I must also admit," he added, grinning, "that my one big ambition on the screen is to make money, honey. At the same time, no one enjoys making a good scene more than I do. It's like standing off and looking at a painting. But you don't want to look, year after year, at a canvas on which you see yourself depicted in, unvaryingly, the pastel colors called Sweetness and Light!"

We sympathize with Jim in his laudable desire to sin on the screen. We also sympathize with MGM and the other studios which, in casting Jim as a healthy, wholesome, nice *good* guy do so because, we feel sure, they feel sure it is perfect type casting. And so (*don't shoot, Jim, until you see the whites of our eyes!*) it is. And we can prove it.

True, there is The Woman in his life. The Woman is two years old. Her name is Diane. She is Jim's daughter. She is also his "femme fatale." Every other sentence Jim (Please turn to page 59)



Though he may clutch a gun on the screen, James Craig's forte is wielding a curry comb.







According to Ann Blyth, the cutest brogue in "Top O' The Morning" does not belong to Barry Fitzgerald, but to Eileen Crowe.



"Bing Crosby arrives in town from over the sea to become the light of me life," Ann describes "Top O' The Morning."



A Barry Fitzgerald fan for years, Ann plays his pert young daughter in the film.

**Ann Blyth, on a pet subject, candidly rates the mature swains in her screen life**

**By William Lynch Vallee**



**A**NN MARIE BLYTH has been 21 almost a month . . .

August 16 was the big day and while there weren't many rockets lighting up the Los Angeles sky, Ann was nevertheless no longer a minor, legally speaking. She was able to vote, sign contracts, call herself grown-up.

Not that she had previously been living in a barrel, waiting for August 16 to roll around—it's common knowledge that Ann's been a full movie star for 10, these many years and earning a nice four-figure sum every week.

Oddly enough, the one factor that won't be the least bit changed by the coming-of-age is her film setup. Because—and for the last four years, or since she was 17—Ann, as a minor, has been a major movie item playing the screen-sweetheart, or ditto-wife, of a galaxy of older men—such mature lads, for example, as William Powell and Charles Boyer.

As a matter of record—except for some unsatisfactory early films she made with a young crowd—Ann has always been paired off on the silver screen with men approximately 40 years of age. A situation that has rarely resulted in lifted eyebrows and has been entirely happy-making at the box-office.

"It wasn't the result of any conscious plan of action," Ann said as we sat over tea in the Sherry-Netherland grill, "It just so happened that I was usually cast opposite mature men. Outside of a few wondering letters, people feel it's perfectly natural for me to be the object of, say, Bob Montgomery's cinema-attention."

Documentary proof of Ann's screen-liaisons with men of maturity (*and distinction*) follows. There was "Mildred Pierce," in 1945, with Zachary Scott. "Swell Guy," with a guy named Sonny Tufts. Burt Lancaster in "Brute Force" and "A Woman's Vengeance," opposite Charles Boyer. In "Mr. Peabody And The Mermaid," she was a triple-cute

Off-screen, Ann's courted by young blades, among them Dick Clayton and Roddy McDowall.

For the past four years, Ann's co-starred with a galaxy of older men such as Bing.



mermaid who caught a fisherman named William Powell. "Once More, My Darling," is a brand new one opposite Robert Montgomery and then there's "Top O' The Morning," another newie, with Bing Crosby. Howard Duff and Mickey Rooney have pursued her through movies, but they're mere babes compared to the above full-grown gents.

How, we wondered, did Ann feel about these older-than-she swains? And what happened at the studio—were they wheeled in, propped up in position, photographed, wheeled out again, to rest up





Ann, with her pet cat, Mickey, wants to beat both Bing and Barry at golf.

for the next day's ten minutes of shooting?

"Hardly," said Ann, a young lady whom we've known for several years and who's a fellow-patron of Mrs. Peter's restaurant just around the corner from us. Ann's extremely pretty and growing more so by the minute but she's never been particularly talkative—unusual girl.



"Hardly," she repeated, "like that. There isn't a wheelchair in a carload of the actors I've worked with. They're all crazy about sports—and that includes Barry Fitzgerald, who plays a better game of golf than I do. Zachary Scott rides a lot; Bing's a great golfer as everyone knows and there's no better athlete in the country than Burt Lancaster—

you doubtless read about his professional circus work when the movie gang took over the circus a while back.

"When we were making 'Mr. Peabody And The Mermaid,'" she went on, "William Powell wasn't feeling too well but he never once mentioned it and certainly no one noticed anything out of the ordinary. He has (*Please turn to page 61*)

## What About Older Men?

"I hated to see work on it end..." mourned Ann Blyth of her new film, "Top O' The Morning."

"There isn't a wheelchair in a carload of the actors I've worked with," Ann says in their defense.







# My Friend Irma



Above and Right: Jerry Lewis, of the sensational comedy team of Martin and Lewis, strikes up a few of his characteristic poses used in film.

Marie Wilson, queen of the dumb blondes, brings her talent and classy chassis back to the screen in Hal Wallis' film, "My Friend Irma."

Diana Lynn earnestly studies her lines in "My Friend Irma," while waiting for the crew to prepare the set for the next scene to be shot.



**T**HERE are laughs galore in Hal Wallis' new film, "My Friend Irma," what with Marie Wilson, who specializes in cute but oh-so-dumb blondes, making her screen comeback, and those zany comics of the night clubs, Dean Martin and Jerry Lewis, making their movie debut. The picture's about two working girls, Marie and Diana Lynn, and the difficulties they encounter in their pursuit of happiness—meaning John Lund and Don DeFore respectively. In the end, of course, it's Marie who, in her dumb way, manages to straighten things out.



# About Face For James



his wife, Pamela, had just purchased. A large out-of-this-world home with rooms that seemed to go on forever.

I waited only a few moments and then the popular British star appeared. I was struck first by the fact that he looked rather a small man, although he is six feet tall. But it wasn't long before I stopped noticing such things as physical stature and became impressed only with a sincere, friendly person. Perhaps he was a trifle reserved at first. I hear most Britishers are. But there was no snobbery, no phony elegance. He was very much okay.

Naturally, we began to talk about the diatribes he had blasted at Hollywood—before his arrival. He played no coy act in discussing the particular article he had written for a magazine on why he shuddered at the prospects of coming to Hollywood.

"Very frankly, I don't remember exactly what I said in that article," he commented (Please turn to page 65)

James Mason and Barbara Bel Geddes in a scene in "Caught," his first American film.



James and Joan Bennett, his co-star in "The Blank Wall." He likes working with her.



Now that he's living and working in Hollywood James Mason has an entirely different feeling toward the town he once blasted, and readily admits it

**By Jack Holland**

**F**EW people ever arrived in Hollywood with so much controversy surrounding them as did James Mason. So when it came time for me to talk to this gentleman I didn't know what to expect. I didn't know if I'd get the aloof, indifferent approach or a friendly greeting. But I did know I was interested enough in meeting the man himself to take the chance.

A beautiful white cat, only one of many residing here at the Mason home, greeted me at the door and meowed a warm "Hello," so things looked up a bit. I was then ushered inside the very spacious home that James Mason and

Chatting with Bill Holden. James says he found it easy to make friends in Hollywood.



James Mason in a dramatic scene in Columbia's "The Blank Wall."





Left: Doing their uproarious "escape from the handcuffs" routine for tele audience.

Chic and Ole working on script of forthcoming program. They've teamed together for 35 years.

TV's  
Really Jumpin'  
Now!



Their "bedroom skit," with strange characters walking in and out as if it were Grand Central Station on July 4th, is one of their funniest scenes.

**O**LSEN and Johnson, famous zany comedy team of stage and screen, in bringing their hilarious brand of madhouse to television, have given it the action-packed lift it needed. There isn't a dull split-second during their weekly one-hour program on NBC's TV network. Aside from the huge cast which they use, Ole and Chic also have the audience join in on their slam-bang antics. Ole's son, J. C., and Chic's daughter, June, are prominent members of the cast.

Olsen and Johnson having the audience get in on the merriment of their tele program.

"Fireball Fun-For-All" takes place all over the tele theatre with leopard men, midgets, beautiful girls, explosions, fire engines and animals galore!







Above: A typical Olsen and Johnson quartet.



Above: A comedy bit finds June Johnson removing her fur evening wrap and, to Chic's amazement, standing there bedecked in long, woolen undies.



Below: Ole and Chic accompany midget singer with piano and violin. Goose in piano seat keeps "goosing" Chic.

Left: A big production number with Ole and Chic featured members of the cast and chorus. Yet emphasis is always on comedy rather than song and dance.



Right: Mother Olsen, a spry 87, is the oldest member of the Olsen and Johnson troupe. She bowled like a champion in a bowling number for the "Fireball Fun-For-All" television show.







Far Left: Betsy Drake prefers a suit like this high-collared royal blue gabardine with a double-breasted jacket and full skirt for easy walking.

Left: Perfect for her type is Betsy's slate-blue suit of sheer wool. The bolero is softly tailored and the skirt, graceful and flattering.

Right: With a dubonnet tweed skirt, notched at the waistband and deeply pleated, Betsy wears a gray cashmere sweater and dubonnet accessories.



## By Travilla

(EDITOR'S NOTE: *Travilla, talented young designer for the stars at 20th Century-Fox, talks about the girl who looks best in simple, easy-to-wear clothes.*)

**C**ASUAL Clothes are comfortable clothes. They are for the girl who likes the out-of-doors, short hair-cuts and very little makeup. They are for the girl who is active, who likes low-heeled shoes, who takes big steps.

\* \* \*

**They Are Young**, these wearable clothes ...not in the obvious way of pinafores and pin curls, but young in simplicity and ease. Betsy Drake is exactly this type of girl. As soon as she finished "Dancing In The Dark," she cut her hair shorter and acquired a sun tan. Betsy is so active she's uncomfortable in very narrow skirts and extremely high heels.

\* \* \*

**It Would Be Wrong** to dress Betsy Drake as I might dress Ann Sheridan or Joan Crawford. Her role in this picture didn't demand this type of wardrobe, but her personality demanded it. She plays the part of an actress who is hired by a studio and dropped because she has no talent. She goes to New York for stage experience and is spotted by a talent scout from the studio that let her



go. There's a great to-do when this new "discovery" is sent back to the studio, but the executives are furious when they learn she is the same girl they had fired. In the end, however, she convinces them she has acquired acting skill and she goes on to screen stardom. The wardrobe for the girl in the picture might have been quite fashionably sophisticated but I think it is more important to dress a player's personality whenever the role permits it.

\* \* \*

**What You Wear** should be determined by what you are. How many times have you heard the

Betsy's gown in "Dancing In The Dark," is green blue taffeta. The bodice is trimmed with folds forming a shawl collar in back. Long gloves match the gown.



Right: Purple and beige shantung makes a charming early Fall dress Betsy wears in "Dancing In The Dark." The bolero is beige with collar and cuffs of purple.

Far Right: The brown and white checked gingham collar and cuffs add a youthful note to Betsy Drake's one piece silk shantung dress in a deep shade of cocoa.

dos and don'ts of dressing . . . "if you're tall do wear peplums . . . if you're short wear vertical lines." I don't believe you can follow such set rules. Your clothes depend on you. It's more a manner of thinking. It's your inner self coming through. If there is a bit of the petite in your personality, it will come out regardless of your height. And if a little person feels big, that also reveals itself.

\* \* \*

It's Fantastic how small girls sometimes have a way about them that makes you feel they are tall. When you find they are really short, you're amazed. My wife, Dona Drake, for example, is only five feet tall, but she gives the impression



# Let's Be Casual



**Casual clothes are your best bet if you've the type of personality that demands them**

of height. One evening at a party, Dona and Shirley Temple compared their height and Shirley was astonished to see that Dona was two inches shorter. When I design Dona's clothes I never think of her as a small person. She wears picture hats, large collars, anything a tall girl wears . . . but they are always in proportion. That's the important thing.

\* \* \*

**Elegance, High Style** or the casual way . . . I personally have no preference in designing. I like to see a girl dress the way she looks best. And that way is different with every girl. A woman designer might be guided by her personal taste. She is sometimes inclined to give a star the kind of clothes she herself would like to wear. If she hates purple, it's difficult for her to select purple for anyone, even though that might be a gorgeous color for someone else.

\* \* \*

**What Kind of a Person Is She?** That's the first thing I must know when I design clothes for a star. I like to meet her and talk with her until I know a little about her personality. I like to know what she does and doesn't like in clothes and colors. If she is honest I have no trouble. I can catch her way of thinking. Then I study her role in the picture and design clothes that are (Please turn to page 67)

Soft aqua blue wool with an off-white stripe makes a tailored but feminine robe for Betsy Drake, who likes to lounge in comfort.



Joan Evans and Farley Granger are young lovers in "Roseanna McCoy."

AFTER testing many of Hollywood's stars and starlets without success, Producer Samuel Goldwyn decided on a nationwide search for an unknown to play the title role in his "Roseanna McCoy," romantic story of the famous Hatfield-McCoy feud. Although the part is that of a girl born and bred in the hills of Kentucky, it was a teenager from New York City, oddly enough, finally selected by Goldwyn. She's Joan Evans and when you see her in "Roseanna McCoy" she's so thoroughly convincing and appealing you'll never believe she even saw the great metropolis. Joan's so good, Goldwyn immediately gave her a long-term contract.



# Screenland Salutes

## Joan Evans

Joan Evans is the most promising new young actress to appear during 1949.

Joan and Aline MacMahon, as her mother, in the new Goldwyn classic.





# FRED ROBBINS

## Right off the Record

**H**YA chum! Whereya from?  
Well don't be so glum!  
We're just starting to hum! . . .

**A**ND so is Mommy Nature! Oodles of sustained low whistles for what the old gal hath wrought! Colors enough to make you as frisky as a puppy in a butterfly cage. And don't try and count 'em—'cause it's as tough as keeping track of all the new shellac bubblin' in the cauldron. But be you on a 45, 33 and 1/2 or 78 kick, there's stuff to satisfy the inner man or even woman in that audio department. So if you'll just step this way, we'll drag out some nice Fall fashions that'll perk up those passions! This way, please. . . .

### HEAVENLY!

**King Cole Trio!**—Volume 4—Oh, how solid gold, how sterling silver, how creme de la creme, how rara avis and how non-pareil is that Nat Cole group! It's no longer the gleesome threesome but the warsome foursome since Jack Costanza's been added on bongo, and these are the first augmented cookies by the gang! They're the end! Not only some matchless vocals by Nat on "I Used To Love You," "Yes Sir, That's My Baby," "'Tis Autumn," and "For All We Know," but thrilling, chilling instrumental work by Nat, Irv Ashby on guitar, Joe Comfort on bass and Jack on bongo—all wound around "Bop Kick" and "Laugh Cool Clown." And if you seem intrigued at the idea of a bongo with the trio—one listen will make you fairly glisten! Opens a whole fat new scope for my man, Nat! (*Capitol CC 139*)

**Carmen Cavallaro**—Baby it's old outside! Old songs, that is, like "Yes, Yes In Your

Bob Sterling is guest on Fred's program in N. Y. before returning to Hollywood.



Fred Robbins gets a delightful ducking from Victor's Fran Warren and Capitol's Kay Starr at swimming party held by Metropolitan Association of Disc Jockeys.



MGM's Gloria De Haven helps Fred with his record requests from listeners.

Eyes" and new ones that sound like they're old—"Twenty-Four Hours Of Sunshine." But we must say this slab by Carmen is perf for stroppin' those 6Bs—if you feel like stroppin'—but for just listening, wow! It's right off the cob! (*Decca*)

**Fran Warren**—"The Voice With The Bedroom Look" is going round and round with another beautiful, soulful side—"There's No Getting Away From You," which she does in the show, "As The Girls Go," and "Where Are You," Frank Loes-

ser's baby from "Red, Hot And Blue." Oohh-h-h, how this chick chirps! Just leaves you gaga with all the feeling in her squealing. Sounds like a young Judy Garland, but very distinctively her own sweet self. A great singer, this Warren doll, watch her smoke! (*Victor*)

**Jack Carson**—Yeah! That's the right name. *Capitol* doesn't pass up anything and why should they when Jack has imprinted so much personality on his debut disc. And with the wax works being pretty nowhere these days—what the heck! Why not give up and coming movie stars a break. Jack does "Give Me A Song With A Beautiful Melody" from his pix, "It's A Great Feeling," and "That Was A Big Fat Lie"—complete with Chevalier imitation—both sides very pleasant, peasant. (*Capitol*)

**Mindy Carson**—No relation to Jack, except in the respect of a most auspicious debut on her first biscuit for *Victor*. A young rascal from the Bronx, Mindy's been around a good while now, has sung in clubs all over the country but really crashed thru in her Copa date recently and this new record deal. And she's fine as wine! Fresh, utterly feminine and with an Ingrid Bergmanish quality about her appearance, she has the throat to back it up. Whatta smooth ride is "One More Time" and "Twelve O'Clock." And if you thought the dishes were stacked—wow! (*Victor*) (*Please turn to next page*)





Doug Fairbanks, Jr., with wife and daughters at Buckingham Palace, after receiving insignia of Knight Commander of the Order of the British Empire from the King.

**Doris Day**—What audio frequency impulses emanate from this darling's larynx! She's like my Buick convertible on "It's A Great Feeling," from her freshest strip of 35mm celluloid and there'll be more singers using this as an opening number—watch and hear! Dodo is too much! Flip oozes with more mellow hoarseness flavored with une accent Francaise, "At The Cafe Rendezvous"—also from the pix. And don't miss her "Where Are You" and "Blame My Absent-Minded Heart." Sparkle Plenty can be ma petite chou anytime! (Columbia)

**Duke Ellington**—Back in 1946, Duke knocked off the score of a musical called "Beggars Holiday" whence cometh this infectious "Take Love Easy" with Dolores Parker spilling what she learned as a beginner—a junior executive sinner. Back is bluesy stuff—again with a chorus by Dolores (*that rhymes*). Top face is the best, though, with Duke's piano and Johnny Hodges' horn comin' across nicely. (Columbia)

**Tony Pastor**—No one does novelties like the Pastor guy—especially on "Yes, Yes In Your Eyes"—and if this song hits, this is the cookie that'll do it. Band chirps behind Tony boy in rhythm that'll get you with'm. Backside is "Baby Talk"—all about T.P. liking nothing better than hearing his baby talk baby talk to him. Had enough? (Columbia)

**Tommy Dorsey**—Here's the kid who put down bop so much on a mild bop kick himself—"Pussy Willow"—a most fetching etching in the great Dorsey tradition of "Opus 1," "Old Black Joe," "Swanee River," etc. Arranged by Bill Finnegan it's as catchy as eating peanuts and this may be the answer to whither bop? Waffles like this—easily assimilated and dug! Flip is polite bounce but more than just an ounce! 'Tis "Dream Of You," once cut by the old Lunceford band, with a vocal here by Jack Duffy and oh, so squidgy! (Victor)

**Jerry Wayne**—Wow! How this kid milks everything out of anything he breathes! Like "Room Full Of Roses" and "I'll Keep The Lovelight Burning" on Columbia. Then he puts his arm around delicious Julie Wilson on the lower priced Columbia label, *Harmony*, to purr "I Love You," and "Let's Take An Old-Fashioned Walk." There's lots of great stuff on *Harmony*, incidentally, and only 49c too. PEARL BAILEY and HOT LIPS PAGE on absolutely the best cookie of "Baby It's You-Know-What-Where"—bulging with humor and spontaneity; BENNY GOODMAN's "If I Had You" and "Limehouse Blues"—by the sextet—and "Bewitched" with Helen Forrest yellin' and "Blues In The Nite" avec Peggy Lee. Bunch of others, too. And Victor'll be putting stuff out on *Bluebird* again as will Decca on *Brunswick* and *Coral*, all subsidiary labels and all for less loot. Wow!

**Billy Eckstine**—The kid with the throatful of savage sweetness, hottest item in the 48, shows why in this one of "I Love You" from "Miss Liberty," and "Good-bye," Benny Goodman's closing theme with words. Yeah once B's vibrato gets under you—you're cooked along with millions of others. A plate of ecstasy! (MGM)

#### ALSO EARWORTHY!

SARAH VAUGHAN'S "Tonight I Shall Sleep" and "While You Are Gone"—which is why the air is so sweet these days. (Columbia) . . . HAPPY HOLIDAYS with RAY NOBLE AND CO. and CATHY AND ELLIOTT LEWIS, a perfect complement for their "Happy Anniversary"—charming and sentimental. (Columbia regular and LP) . . . JOHNNY DESMOND'S delicious decibels on "Fiddle Dee Dee" from "It's A Great Feeling," and "Two Little New Little Blue Little Eyes." You'll be diggin' Desmo on the breakfast club! (MGM) . . . DICK JURGENS' fine dance stuff, "Twenty-Four Hours Of Sunshine" and "Who Do

You Know In Heaven?" (Columbia) . . . SY OLIVER'S free and easy "When My Sugar Walks Down The Street"—so reminiscent of Sy's wonderful platters with T.D. and Jimmy Lunceford. (Decca) . . . GORDIE MACRAE'S "Two Little New Little Blue Little Eyes"—put any baby to sleep. (Capitol) . . . HARVEY STONE'S "G.I. Lament"—with which he's broken hundreds of ribs in clubs and theatres all over—now embossed on wax permanently. A comedy classic! (MGM) . . . PEE WEE HUNT's "The Charleston," a possible follow-up to "Twelfth Street Rag," heaven forbid! (Capitol) . . . FRANKIE CARLE'S "Love Is A Beautiful Thing" and "Rue De Romance"—with "Love" another possible "Cruising Down The Crowlbine," again—heaven forbid! (Columbia) . . . DOROTHY CARLESS' "All Year Round"—a sure standard by David Saxon and Sammy Gallop. She's an English chick and flows like the Thames. (Decca) . . . LOUIS JORDAN'S "Beans And Corn Bread," typical tongue twisting leaping novelty by a great personality and showman. (Decca) . . . VAUGHN MONROE'S "Someday"—which Dean Martin has used in his act for some time, and one he would have liked to wrap his tonsils around. Victor . . . "Circus," by TONY MARTIN, which is simply one of the most thrilling records of this or any other year! Every singer should be chained to the sound box and made to listen how a lyric should be projected; how, in fact, a song should be sung! Wow! Cyd's boy is just the end! As glorious as those October colors! Superb performance—that's "Circus" by Tony Martin on Victor. Grab it! . . . NAT COLE'S "Who Do You Know In Heaven"—avec vocal group—like whipped cream. (Capitol) . . . GENE KRUPA'S "Swiss Lullaby" with Bill Black, Dolores Hawkins and Roy Eldridge on a wonderful side with Roy heckling Bill and Dolores, then joining the fun with some rousing horn. Like the old things with Anita O'Day. (Columbia) . . . KAY STARR'S zestful chestful of "I Wish I Had A Wishbone" and "Yes, Yes In Your Eyes." (Capitol) . . . BETTY HUTTON'S brace from "Red, Hot And Blue": "Where Are You" and "I Wake Up Every Morning." (Capitol) . . . SAMMY DAVIS' vocal imitations of everyone from Vaughn to Mel on "Can't You See I've Got The Blues"—and without a clothespin either. (Capitol) . . . JOE GRAYDON—a new voice on a light, gay, frothy Alec Wilder, "In The Spring Of The Year," when the bunnies are nunnier and the bees are honeyer. (Coral) . . . IN THE LONG HAIR DEPT.—Mozart's "Symphony No. 25 In D Major"—the "Haffner" Symphony has FRITZ REINER lifting the PITTSBURGH SYMPHONY to new and beautiful heights! (Columbia regular—Set MM-836 and LP-ML 4156) . . . And the same kid's "Concerto In B Flat For Bassoon And Orch."—with TOSCANINI AND THE NBC gang, is light and joyous showing the tongue in cheek buffoonery of the bassoon, which Leonard Sharrow blows well. (Victor DM 1304) . . . "The Four Intermezzi Album" with DMITRI MITROPOULOS conducting



the **ROBIN HOOD DELL ORCH OF PHILLY** is a gem for opera bugs containing Puccini's "Intermezzo" from "Manon Lescaut;" Wolf-Ferrari's "Intermezzi Nos. 1 And 2" from "Jewels Of The Madonna," and Mascagni's "Intermezzo" from "Cavalleria Rusticana." (*Columbia MX 317 and LP-ML 2053*) . . . Other fine stuff on LP are Defall's "Suite Populaire Espagnole" and Sarasate's "Caprice Basque" with **ISAAC STERN** on violin . . . **VAUGHAN WILLIAMS**' "Symphony No. 6" and "Fantasia On Greensleeves" with Gloria's boy **LEO-POLD** conducting the **PHILHARMONIC OF N.Y.** . . . on 45 RPM, **JASCHA HEIFETZ** does Beethoven's "Sonata In D And A," and "Sonata No. 5 In F" . . . **ARTUR RUBINSTEIN**—"Chopin's Concerto No. 2 In F MINOR," and List's "Concerto No. 1 In E Flat." 'Sworth having both machines, believe me!

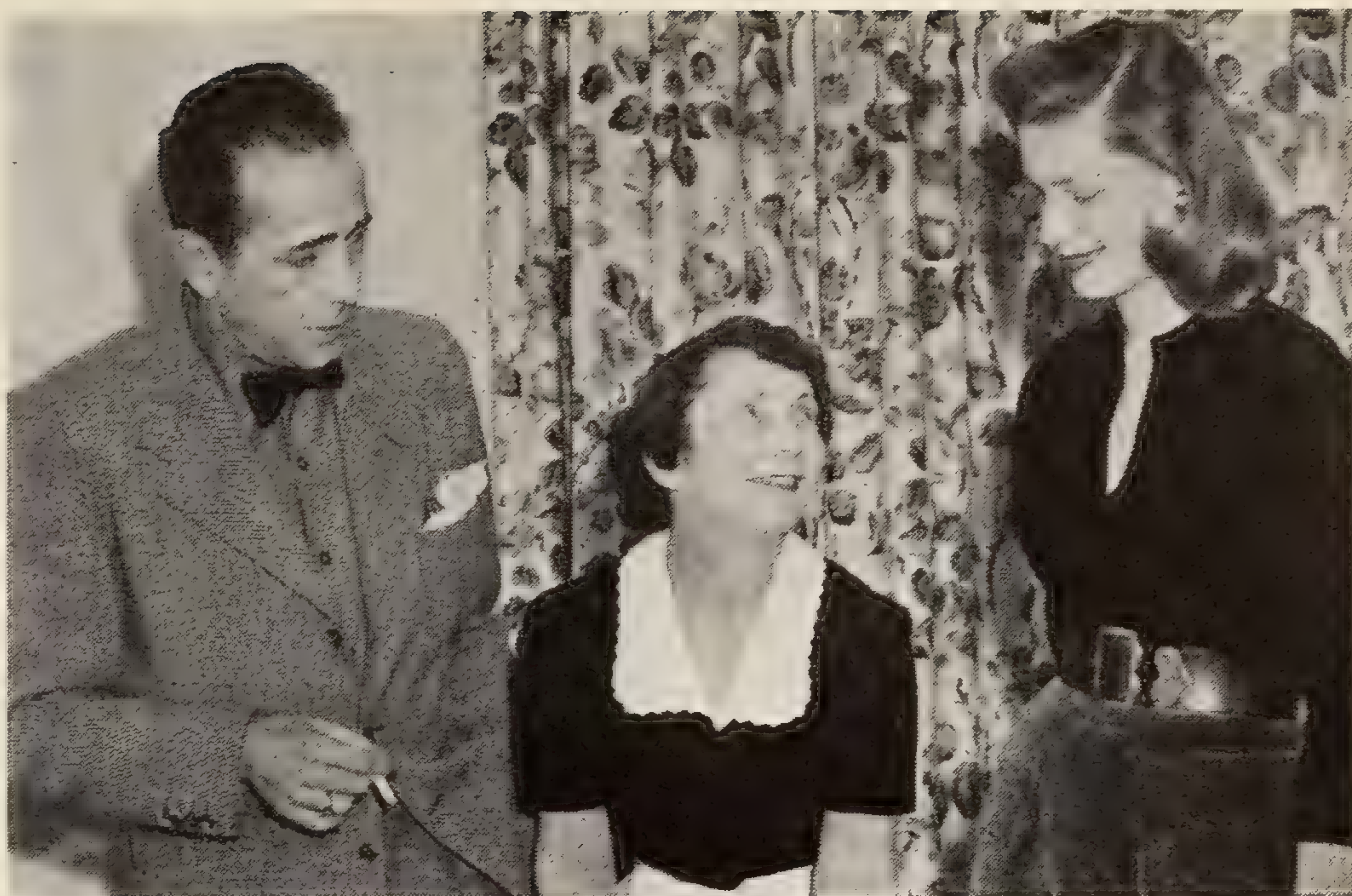
## HOT!!

**BOBBY HACKETT**—Every ill wind blows some good, and the poor state of the record biz is no exception. Makes possible such albums as this jewel-filled sheaf of Bobby's lyrical trumpet solos of show tunes. Douse the lights or even leave 'em on for "Soft Lights And Sweet Music," "Soon," "With A Song In My Heart," "Easy To Love," "What Is There To Say," "If There Is Someone Lovelier Than You." Ex of the Glen Miller band, and one of music's most respected guys. (*Brunswick album B 1026*)

**JACK TEAGARDEN**—Same thing applies to the Big Gate—another great jazzman—and his albumful of welcome reissues that come on like money from home. Big hunks of Big T's tonsils and T bone on "St. James Infirmary," "Black And Blue," "Nobody Knows The Trouble I've Seen," "Lonely Blues," "Blues Have Got Me," and "Blue River." Wow! How that lazy sleep style grabs ya. He's got a single out on the Regent label—"My Melancholy Baby" and "If I Could Be With You"—so this looks like Jack Teagarden month. And what's wrong with that? (*Brunswick album 101*)

**MILDRED BAILEY**—Hey, thanks again Mr. Brunswick, for one of the greatest jazz slabs of all time—"Lover Come Back To Me" and "It's So Peaceful In The Country." Even after all these years it's strictly non-perishable, but more like champagne! Dave Barbour is on guitar on the first face. How Mildred comes on! (*Brunswick*)

**ALSO EAR WORTHY**—**BENNY GOODMAN**'S "Bedlam"—with the sextet spotting the leaping tenor of Wardell Gray loaded with eachos of the old six and shades of "Seven Come Eleven"—but swings like a trapeze! (*Capitol*) . . . **WINGY MANONE**'S golden slab of "Isle Of Capri" and "Memphis Blues"—the hombre from San Antone and his most famous slab! (*Brunswick*) . . . **DIZZY GILLESPIE** is good to the last hop on "Jump Did-Le-Ba" with Joe Carroll nibblin' on the same bopsicle. Try this in your barber shop sometime. (*Victor*) . . . My Man **LOUIS ARMSTRONG** has a brace of reissues, too—"You Are My Lucky Star" and "I'm In The Mood



Housekeeper Lucille Graham of Chicago's Ambassador East Hotel is thrilled to be of service to Humphrey Bogart and his wife, Lauren Bacall, in Windy City.

For Love." (*Brunswick*) . . . As has **JAN SAVITT** in "720 In The Books" and "Alla En El Rancho Grande." (*Brunswick*) . . . **BENNY GOODMAN**'S "Don't Be That Way," "My Melancholy Baby," "Alexander's Ragtime Band," and "Tiger Rag" is now out on 45 RPM thanx to Victor . . . **JOHNNY BOTHWELL** will have you calling "Bopcliff" with his pressing of "Scotch Plaid"—a bop massage on the "Kerry Dances." **ILLEAN MARTIN** mixes her larynx with John's alto. (*National*) . . . And **SIDNEY BECHET**'S fresh albumful of delirious two beat is the living end—with Wild Bill Davison on trumpet and Art Hodes on piano. Great two beat and whatta followup to his first book of Blue Note cookies. (*Blue Note*) . . .

## FROM THE MAN IN GRAY

**ANNAMARIE ALTMANN**S and **BARBEL HAMMER**, **BREMERHAVEN**, **GERMANY**—Guess eventually you'll be seeing "The Pirate" and "Easter Parade" in Germany—but who knows when. Same applies to American records . . . **MARILYN HALL**, **SEATTLE**, **WASH.**—Gosh, honey, I don't know who the good look-

ing guy is who plays maracas for Xavier Cugat. Maybe if you write to Cugie, c/o Columbia records, he can help you. . . .

## BEST IN THE NEST

**TONY MARTIN**—"Circus," (*Victor*)  
**KING COLE TRIO**—Volume 4 (*Capitol*)

**TOMMY DORSEY**—"Pussy Willow" and "Dream Of Me" (*Victor*)

**SARAH VAUGHAN**—"Tonight I Shall Sleep" and "While You Are Gone" (*Columbia*)

**FRAN WARREN**—"Where Are You" and "No Getting Away From You" (*Victor*)

**BOBBY HACKETT ALBUM** (*Brunswick*)

**BENNY GOODMAN**—"Bedlam" (*Capitol*)

**BILLY ECKSTINE**—"I Love You" and "Goodbye" (*MGM*)

**PEARL BAILEY** and **HOT LIPS PAGE**—"Baby It's Cold Outside" and "Hucklebuck" (*Harmony*)

**DORIS DAY**—"It's A Great Feeling" and "Cafe Rendevious" (*Columbia*)

## Why Jeanne Is Happier At 24

Continued from page 25

when she and Paul were married on the last day of December, 1945, but this didn't work out well because she was playing the title role of "Margie" then. Of course, you remember that *Margie* was only a high-school girl, with pigtails, short skirts and bobbysox.

"Paul would call to take me to luncheon in Beverly Hills and I—still in the mood of *Margie*—would go skipping along, pigtails flapping! It really looked terrible!" Her eyes danced with mischief. "He was so embarrassed! And when we had dinner in our tiny apart-

ment, I tried to cook—but the only thing I knew how to make was a kind of omelet. After months of omelets, poor Paul confessed he never wanted to see another egg in his life!"

Those were the days, too, of Shah-Shah, the lion-cub, so no story about Jeanne would be complete without a follow-up on her pet's fate. Because, on a diet of love, cod liver oil and vitamins, Shah-Shah waxed so exceeding strong that the neighbors got worried.

"Oh, Shah-Shah's fine!" Jeanne assured me. "We visited her just yesterday



at the Griffith Park Zoo. Of course she knew us! She's so beautiful! She has such a big ruff that people think she's a male. They've given her a mate—a gorgeous big lion with a black mane—and she's as happy as can be!"

Jeanne, for all her new poise and efficiency, admits she's a born procrastinator. Though she is trying to overcome this fault that exasperates her, putting things off still comes naturally. It's Paul, the business-man, who operates on a brisk *Do It Now* basis.

It's Paul, too, who phones when the water-heater won't work or if an unsatisfactory purchase must be returned. Jeanne hates to phone anyway—and to phone a complaint is more than she can bear.

Jeanne and Paul plan spectacular long trips sometime in the future. One is an African safari and another an Alaskan cruise. For the latter they and another couple would rent a boat with hired crew and wander in and out the lovely Northern waterways for several weeks.

"Paul and I haven't been able to take any real trips at all so far," Jeanne said. "Babies, house-building and picture schedules came first, of course. But even when we've gone on short vacations—as we did to Palm Springs last week—once we were headed back we could hardly wait to get home!"

"When we mention the long trips we want to take, people tell us we should go while the children are little, that they won't miss us as much as they will when they're older. I don't know, though. Personally, I'd rather take them along. What's the fun of going without them?"

Jeanne is honestly happy that she's growing up. She's savoring every new day to its fullest.

"It's true that adolescents have no responsibilities, that they're provided for and supported by their parents. But those years are full of doubts and fears and uncertainties," Jeanne said earnestly. "The 'teens are supposed to be the happiest time of your life, but they're not. You just don't know what it's all about, and you're afraid to find out. Sometimes you put on a big brave front of know-it-all, but that's only a cover-up."

"But as you grow, you learn to judge, to appreciate, to evaluate. The more you

learn the less you know, you know. One's such a little speck in this great big universe!"

"In being an actress—no, I don't mean that!" Jeanne corrected herself with modesty. "I mean in *learning* to act—and I hope to keep on learning and improving every day and every year—some directors tell you to lose yourself in the character you're playing. But that's impossible. You're you and I'm me and each of us will always be an individual, distinct from anybody else in the world."

"Elia Kazan's method is different—and so much better, I'm sure. He says start with yourself, with all of your own particular background of experience; follow this with study of the person you're to portray—then think and act as that person would."

"For instance, take the scene where *Pinky* sends her lover out of her life forever. First, Mr. Kazan suggested I imagine I was saying goodbye to my own Paul for the last time. But I said very frankly I couldn't imagine such a thing. I'm happily married and we're not going to part. I just couldn't *conceive* of such a thing happening!"

"Then Mr. Kazan told me to imagine that I realized, in this goodbye, that I could never have a little boy. The scene is a very long one, playing for at least five minutes straight through without cuts. I start out laughing and gay, then right in the middle when I realize the parting is final—I burst into tears."

"So that's what I mean by the experience of growing up. Three years ago I couldn't have done that scene, nor could I have played *Pinky* at all. But the thought of never being able to have a little son is something that I, personally, couldn't face. Three years ago the power of the overwhelming grief would have been simply inconceivable to me. I wouldn't have understood what it was all about!"

No, three years ago Jeanne Crain couldn't have plumbed the depth of that emotion—nor could she have reached the heights of honest joy in simple pleasures that she knows today. Ever gentle, unspoiled and sensitive, she has more real fun than she ever knew before.

Indeed, twenty-four's a wonderful age!



George Murphy, m.c. of NBC's "Hollywood Calling," big giveaway program.

don't you're defeated and defeat is a disease. If it comes over you enough, it will beat you to a pulp. In fighting this whole thing, you don't have time to get depressed."

This may sound as though Roz spends her time extolling sunsets and goes tripping about in an aura of sweetness and light—the rosy hue approach. She's slightly more realistic than that. Why, she's even been known to brood.

"Brood?" she exclaimed. "Well, I'm Irish and all Irish brood. But I'm not the kind of Irish to brood long. I've learned lots of ways of pulling out of trouble—and often I wish I could remember some of the solutions I've dreamed up. For one thing, I do know I'm lucky I'm able to work for work is a terrific antidote. Anyone who works hard can't brood too successfully."

"I've also learned to be grateful for other things. I never realized, for instance, how much I loved my mother until my own baby came into the world. I remember looking at Mother as she came into the hospital to see me and saying to myself, 'What a great person you are!' It was like seeing her for the first time."

"It's a good sign when a moody, brooding person begins to show gratitude and thinks more of others instead of himself."

I couldn't help wondering what effect the roles Roz has played had on her

## Don't Mope Thru Life

Continued from page 29

stars not so long ago. I took one look at them and I've never needed any more potent reminder of the way fate works in this business. So who am I to get down in the dumps? I've been lucky—and I hope I never forget it."

"Not that I base everything in life on my career. I certainly do not. My career may be my work, but it doesn't have to be and shouldn't be my life. In being aware of its demands, I am also aware of the shocks it may throw my way. I realize a star's life is a short one—professionally speaking. It's full of unexpected twists and turns, of

hard knocks. I've always expected such knocks to come my way, so when they did I wasn't shocked by them."

"That's true in everyday life. You should know it's not going to be all roses. And when the bad breaks come, I don't see what's to be gained by dashing into a corner and playing a dirge. Instead, I think it's a lot wiser to do some reconnaissance work—to do something about the bad spells rather than to give up. I believe in going out again and trying all over. It might go differently the next time. Creep out, limp out, but get out!—that's my theory. If you



Richard Carlson and Nina Foch lunching together at the Stork Club in Gotham.





Dan Dailey and Jimmy Durante at opening of "You're My Everything" at Chinese.

philosophy. Any sensitive actress is bound to be influenced by parts. Roz, in this way, is no exception. And that's one reason why she's glad to return to comedy for Columbia in "Tell It To The Judge."

"Every dramatic role I've played has depressed me," Roz stated candidly. "Probably because I've never found a way to simulate emotion. I'm depressed before a picture begins. The only way I can fight this is by not bringing depression into my home. When I'm doing a comedy, I go on for hours at the house about what happened on the set. In a drama, I drop the whole thing somewhere along Sunset Boulevard. I've decided it's kind of silly to continually wear the crepe, so I'm out for laughs now."

While certain roles have their effect on her, little annoying details do, too—but only momentarily. Ever see a person go into an emotional tizzy and start chewing nails over some silly, unimportant annoyance? There's good moping ground for you!

"I've been adding a room to my house," Roz went on. "I got very upset about such matters as window screens and steel casements. Then, one day, the whole thing became very funny to me. Two workmen arrived to start work on the room. They put up a ladder and two boards—and that was their day's work. At first I was annoyed and then I couldn't help laughing. A sense of humor is a great help at a time like



Lon McCallister, "Story Of Seabiscuit" star, aids the Community Chest Drive.

this—and how it helps your blood pressure!

"I have a maid who used to make me want to commit sheer mayhem. She was always so cheerful it got me down. Sweetness and light oozed out of her like honey. I remember how she used to carry a towel around the house for three or four hours without putting it down. I couldn't help wondering just what she was going to do with it. And when she began to tell me what clothes to wear—well!

"That was some time ago. Through the careful application of humor, I've found her to be very interesting and we get along beautifully. As for the clothes, I had on a pink dress once and I couldn't imagine what I could wear that would match it. I was just getting into a terrific lather when the maid said, 'Why, Mrs. Brisson, you have a nice stole that would go with that dress.' And up she went into my room, dragged down a lot of boxes, found the stole, and sure enough it did work!

"Little upsets? Sure I have them. But if you *work* at *humor* enough, you won't be seriously affected by them."

Roz has very little patience with people who mope. She grants you depression can come from a very good cause and be sincere in itself, but moping to get sympathy, which is not too rare a human trait, is apt to make Roz forget her composure.

"Those who parade around with long faces aren't impressing anyone," Roz remarked with no holds barred. "Such people claim they want friends. Well, who's going to be friends with an off-tune elegy? These people are just dopes—to waste no words. And I get just as impatient with the helpless girl who, in her fake despondency, can't do anything for herself. That's a cheap, shoddy way to go about things. And it isn't too bright.

"All right—so you have a problem. That doesn't make you unusual. Everyone has problems. And I'm a great believer that all of that's taken care of by The One Upstairs. I don't think any of us is given a burden that is actually too heavy for us to carry. And each burden is given to us for a reason, as Pollyannaish as that may sound. Therefore, I can't help thinking that it's wiser to stop letting such problems rule you and to try to rule them instead. It all comes down, really, to living a full life—or rather to wanting to live a full life. I can never forget what Sister Kenny once told me: 'I want to live every minute of my life, but not one second longer than God wants me to.' That is the remark of a woman who has found the key to great, purposeful living. And don't tell me she hasn't had her problems!

"Sister Kenny is a person who has many interests, whose mind is constantly receptive to new things. Nothing helps to cure depression more than the development of new interests. When I went through a difficult period in my life a while back, I took up painting. And yet I had no more interest in painting than the man in the moon. I didn't even want to go take any lessons, but

since I had paid \$50 in advance for them I was determined to get my money's worth. I wasn't going to throw away any \$50. I must admit, however, that by concentrating as I did on my painting there was enough diversion to keep me from dwelling on my troubles.

"Some people take up sports in hours of crisis. That's fine for the daytime, *but not much good when you really need something to distract indoors at two a.m.*

"Interests are fine, but if they're to help, you must stick to them."

There has long been a divided opinion about the advisability of talking out your problems with others. Some believe this is right. Others say it's a selfish way of getting help.

"I say, 'Talk out your troubles,'" Roz contended. "Why hold them in and let them fester and grow? There is always someone who is sincerely anxious to help. I don't waste any time with those who mope just because they want to don the martyr's cloak, but I'd resent it if any friend of mine felt he shouldn't come to me for help.

"It's not really hard to tell the professional mopers from those who genuinely need aid. You get as many signals as you do about the weather. Those who mope for purely selfish purposes are easy to deal with. 'Shuffle along to go to a quick movie' is a good exit line for them.

"Those who play on your sympathy aren't really sensitive. They're merely selfish. And yet, most of us, if we'll let ourselves be natural, are sensitive. It's a good thing so many have that quality, for then we're better able to help others. I grant you that getting hurt and having spells of despondency are prices you pay for being sensitive—but would you rather be a bovine cow?

"I think it's wrong to try to fight a sensitive nature. I used to think I had to have my own way. But I found that in many instances I had to have help, that I couldn't settle things alone. Once I realized this, I stopped burying my sensitivities and was much happier.

"Okay, I know what most sensitive people think. They believe that very quality makes it easy for them to be hurt. Well, my philosophy is to know that sooner or later you're going to be hurt—and if you accept that fact, the blow won't be so tough. Be prepared for it. Get ready, but don't seek it out and don't be selfish. In short, I guess it's a matter of building up your own self-sufficiency so well that you're not too vulnerable. There goes that self-sufficient business again! But I do know that the depth of the scar that is left is entirely up to you."

We asked Roz about young kids getting over a love affair and those who are fighting loneliness.

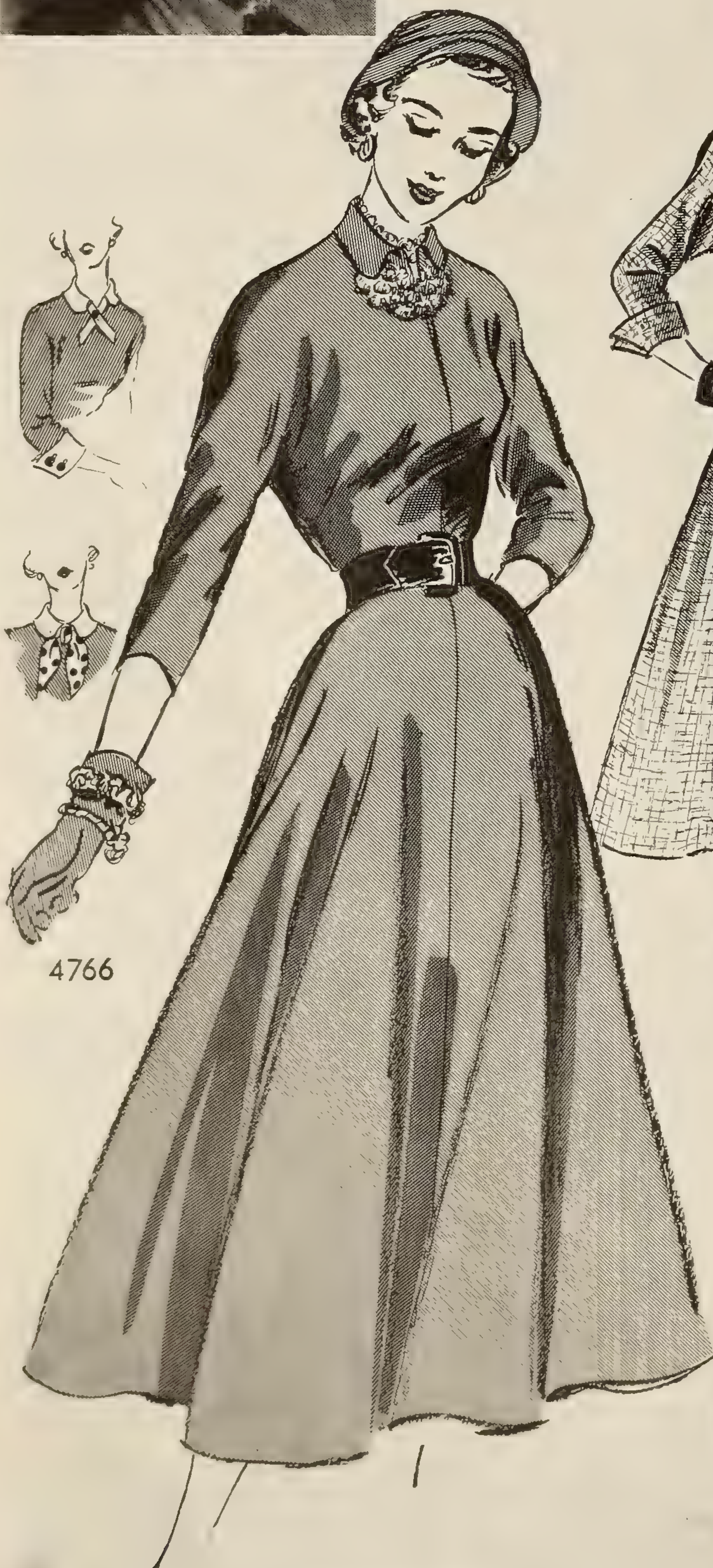
"I have the naive idea that young kids who are depressed over an unfortunate love affair wouldn't be in such a mess if they had enjoyed a closeness toward their parents," Roz stated frankly. "Parents just aren't the ones to go to then because they haven't tried to help or be understanding before. If parents





Ann Blyth, appearing in "Once More, My Darling," is a sewing enthusiast.

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see to it that their sons and daughters do not set themselves apart, but share their confidences with them, such unhappy incidents usually can be adjusted. It's when the boy or girl feels alone and lost that everything heads for the depths.

"As for loneliness, there's not a sensitive person alive who doesn't know moments of loneliness. Again, the way out is up to the individual. It may sound trite, but if you should feel there's no point in anything, walk down the Skid Row in your town and see how lucky you really are. It's not wrong to be lonely, but I wouldn't advise making a

habit of it because then people will stay away from you as if you had the plague and you'll really know loneliness!

"There's one interesting thing about all this: being lonely gives you a greater appreciation of the fullness of life. It may take a long time for that to sink in, but when it does you won't forget it. It makes you a much stronger, more unselfish person.

"A full life, however, one devoid of excess despondency and moping, takes work and lots of it. But isn't real happiness worth all the work it requires?"

Rosalind Russell herself supplies the affirmative answer to that one!

## The Man From Beaver Dam

Continued from page 37

couple of times, and the next thing I knew, there I was, standing in front of a movie camera. I was scared stiff. I've been scared ever since."

It seems that as a high school student, Fred organized a small band for the sole purpose of earning extra money. Not the slightest taint of theatrical ambition marred the pure commercialism of his early public appearances. And, because there was no one else in the band to do it, Fred had to take the vocal choruses.

Most of his rehearsal for this public ordeal was done in a private shower. Under a fine cold spray, he could sing like a nightingale glee club. His high notes were clear and pear-shaped, his low notes vibrated. He never forgot a word or a note.

Yet the instant he arose to sing that well-rehearsed chorus, he could not be sure whether he was going to be able to utter a sound. Sometimes his voice simply sulked behind his tonsils. Poor Fred would nearly drown in nervous perspiration, and afterward he would have nightmares about trying to sing while going over Niagara in a saxophone.

To this day, Fred's performances are modified by his intense humility. When he is chatting with someone on a purely personal basis, he never fumbles for words, but if you will notice his screen portrayals, you will become faintly aware of a hesitancy of speech. It isn't quite a stammer, but it conveys the good-guy essence of Fred's nature so well that I sometimes think it has been a great factor in his success.

His shyness has worked to Fred's discomfiture on radio. He has always been beset by radio producers to do various shows, but at first he had mike fright to the point of actual illness. After one particularly strenuous radio show (*during which Fred acquitted himself with the dynamism of the troupier he is*) he emerged from the studio—mopping his forehead—and assured a friend, "That's the end. No more radio. The words jump up from those pages and thumb their noses at me."

However, he now does four or five shows a year, never thinking he'll make it, and he recently signed a contract to star in a series!

In addition to his diffidence, Fred has a second characteristic which reaches out both to friends and audiences; he has a rare and wonderful sense of humor. Because his own money (*together with that of two picture associates*) was being invested in "Borderline," Fred put on a great show of sternly practiced economy. Each morning he would be issued one (*only*) cleansing tissue for blotting excess makeup and for protecting his white collar from his makeup neck between takes. Each evening, Mr. MacMurray returned his used tissue with an air of having affected a monumental saving.

When Doug Spencer, Fred's long-time stand-in, returned jubilantly to the set late one afternoon with the announcement that he had "just gone into overtime for this week," Fred assumed an expression of alarm and suggested that he start standing in for himself.

Fred sent us into gales of laughter on another occasion. "Borderline" is laid in Mexico, so Fred was supposed to be able to speak Spanish with fair fluency. Like most of us, Fred studied Spanish in high school but hasn't used it since, so

he had to be coached. He had one line of dialogue which sounded like, "Yo-so, yee-see, tu-yen," and so on.

Repeatedly, Fred tried to make the sentence sound convincing, but at each reading it became more Oriental. Finally, Fred gave it up. Facing the camera, he went through one of the funniest Charlie Chan impersonations, complete with fake Oriental dialogue, that I have ever heard. He was the perfect mandarin: elegant, dignified, serene.

In another scene, Fred was supposed to use me as a shield in order to make a getaway. He didn't care much for this part of the script. "Hiding behind a little gal makes me feel like a great big sissy," he complained.

In a getaway sequence in which the timing was important, we rehearsed the rather complicated business several times, then decided we were ready for the take. The scene occurred in a second-rate Mexican hotel, and Fred was supposed to open the door, admit an accomplice, rush to the window, see our escape car waiting, tell me to get organized (*my face was covered with cold cream and my hair was up on curlers, a method that the girl I play used to discourage any amorous advances from Mr. MacMurray*), grab a suitcase from under the bed, start emptying dresser drawers, and so forth.

Fred was letter-perfect through the first half of this difficult scene, then forgot what should be done next. Dropping to his knees beside the bed, he remained there for a long time while the camera ground on and Director Bill Seiter tried to figure it out. Slowly the MacMurray head lifted above the bed and the apologetic MacMurray voice sang out, "Cut!" As you know, this word ordinarily belongs strictly to the director for use in ending a scene. It was like a misbehaving student telling the teacher to leave the room. However, on the next take, Fred did nobly.

Fred is a man who never makes the same mistake twice, a fact learned early in our shooting schedule by my husband,



Rosalind Russell, Zachary Scott and Rhoda Williams trying to look serious for photographer during time-out at recent rehearsal for the Radio Theatre.



# GUIDE To Glamour

**T**HE first frosty breath of October, new clothes and a smart hat mean fading Summer signs should part from skin and hair.

Among the excellent cleansing creams is DuBarry, which soothes and smooths your skin as it cleanses. This, at \$1\*, coupled with DuBarry Skin Freshener, \$1\*, as a finisher, will start you on a good skin care program.

Even the young will find a special lubricant for the eyes helpful now, for Summer certain-



Harriet Hubbard Ayer's good Eye Cream will help to erase those little lines etched by Summer and sun.

ly leaves its mark on all. The Harriet Hubbard Ayer Eye Cream, \$1.50\*, is splendid for softening sun and squint lines.

The new Kreml Shampoo has an oil base and contains a special ingredient, "folisan," which speeds up cleansing and lights up the hair with a glossy sheen. An ideal type for after-Summer hair. The price, \$.59.

Recently scientific research developed a new formula for retarding tooth decay. It is generally referred to as "Ammoniated." And now there is Colgate Ammoniated Tooth Powder—wise beauty and health tip! \$.25 and \$.43.

Beauty at your fingertips at a price and size to fit your purse aptly describes Jacqueline Cochran's Perk-Up. Cylinder contains cleansing and night cream, foundation, rouge, sifter powder section. A beauty for \$1.\*

\*Plus 20% Federal Tax.

C. M.

The proper use of DuBarry Cleansing Cream can be a helpful beauty ritual. Use generously and make little circles with fingertips so skin is well cleansed and soothing properties can do their utmost.



Beauty is always at hand in Jacqueline Cochran's Perk-Up cylinder. Three of her grand creams and makeup pack a whole shelf of beauty in your purse. An idea for the business girl or traveler. Prettily wrapped, a perfect gift.

Something new has been added to Kreml Shampoo. Now it cleanses quicker and leaves dramatic highlights, plus having just the type of base Summer-dried hair needs. Fragrant, works in the hardest of water with millions of bubbles!



Colgate Ammoniated Tooth Powder, new, will help fight tooth decay.



Milton Bren. Milton is very proud of his eighty-four foot schooner, so we spend many of our Summer weekends sailing to and from Catalina Island. Naturally, Milton asked Fred and his wife, Lillian, to join us for a sail. Fred expressed polite regret because of a previous invitation.

This same routine of invitation and regret continued for several weeks, but finally Fred's natural candor asserted itself.

"I'd better be on the level with you," he said, grinning. "When I first came to California, I was persuaded to go on a deep-sea fishing trip on one of those barges operating out of Santa Monica. Early in the morning we rolled out of the harbor, and all day we rolled on a washboard sea. We didn't roll back into the pier until late that night. I never expected to live; I didn't want to live. When I set foot on land that night, I swore that I'd never get on anything smaller than the Queen Elizabeth as long as I lived. I still mean it."

Keen as his memory is of this ghastly experience, Fred's recollection does not always serve so well. In an absent-minded moment he was juggling a key ring one morning. There must have been at least two dozen keys in the collection, so I asked Fred what he carried it for—a weapon?

"Pretty heavy," he agreed, "but I need every item. This is the front door key, this is the side door key, this is the back door key, this is the garage key. Here are my car keys, and here is . . . well, it might be . . . come to think of it, it is . . ."

He could identify less than ten keys out of that massive pile of metal.

Even so, he should have carried one more key: an opener for a food locker which could have been kept on the set for Mr. Hungry MacMurray! I've never seen a man with so persistent a yen for a canary ration of food.

Fred would report on the set at nine with the happy report that he had devoured a huge breakfast consisting of orange juice, cereal and coffee. At ten he would be looking for something to eat—perhaps half a doughnut and a cup of coffee. At eleven he would thrust an inquiring face around my dressing room door to ask, "Got anything to eat? Half a chocolate bar, maybe?" At noon he would have salad and coffee, and at two he would again be in hot pursuit of half a chocolate bar.

No wonder he has retained the figure of a college basketball player! He simply stays hungry.

I know that Fred has been misunderstood by the press. He has acquired, in some quarters, a reputation for being difficult, which is a shame. Here is the truth: because Fred is one of the biggest stars in the business, and because fan magazine interest in him is intense, there has been a constant demand for home pictures of the MacMurrays (Fred, Lillian, and their two children). Fred has always refused, laying himself open to a charge of non-cooperation.

He has never defended himself, but I feel that the reason for Fred's refusal



should be told. It is quite simple. Lillian MacMurray is not a robust person; she is under doctor's orders to rest a great deal. As long as she does not over-extend her strength, she is perfectly well. Yet she is so conscientious that she is inclined to over-exert herself when she thinks that Fred's career will benefit.

In order to spare her, Fred has made a positive rule that his home cannot be used for any publicity purpose whatsoever. Who can blame him?

Finally, Fred has the one quality which most endears a man to a woman: he is a great sentimentalist. And I should add quickly, a silent, inarticulate sentimentalist. As nearly everyone knows, Fred's school days were spent in Beaver Dam, Wisconsin. He still talks about Beaver Dam and the outdoor life there in the tone Mohammedans use for Mecca. His description of Wisconsin's lake country and his conversations about his Mendocino County farm near Santa Rosa, California, rival anything that Keats ever wrote.

With Lillian, Fred always plans to spend as much time as possible on the farm. "I think it is good for our souls," is his explanation. "Simplicity is what cures a man of his worries."

It is my opinion that to work opposite Fred MacMurray is good for anyone's soul, and a sure cure for picture worries. He's a breath of fresh air, a hint of pine woods, a solid citizen—a man from Beaver Dam.

## A Holiday For Virtue

Continued from page 41

speaks, begins or ends with The Woman. "I buy all The Woman's dresses." "You know what The Woman calls me? 'Jimmy.' She wouldn't think of calling me 'Dad'." "The Woman—when I think of the responsibility of raising that character, I shudder!" "We do a lot of entertaining on our patio at home. On such occasions, I am the Spaghetti Man. I make a sharp spaghetti. Takes me all day and I throw in everything but The Woman!"

When The Woman in a handsome movie star's life is his two-year-old daughter it strains the brain, let's face it, to visualize him, even on film, as a heel in wolf's clothing. Nor is this all . . .

James Craig's christening name is James Henry Meador. He took the name of Craig for the screen, because—this will break your hearts!—he thought it sounded "sort of sinister." He was born in Nashville, Tennessee. In his studio biography, the year of birth is left blank, but we would place Jim in the middle thirties. He is six feet two and a half inches tall, weighs 190 pounds, has black hair, brown eyes, an all-year-round suntan and teeth that flash like a dentifrice ad. He has one sister and one brother who live near him in California. His father, Olen W. Meador, an engineer with the Lackawanna & Ohio Railroad, became a building contractor after a coal spot, the result of years

## ARE OLD WIVES' TALES

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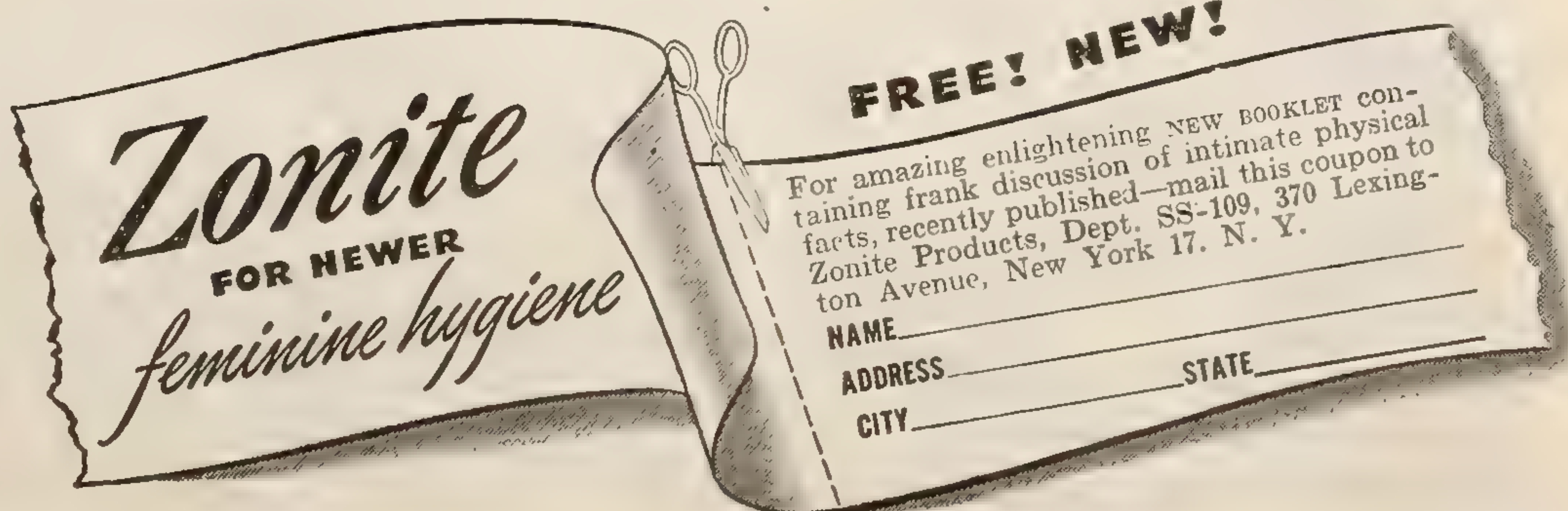
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spent shovelling coal, developed on his lung. "When you are a building contractor," said son James, "you move. We moved. We lived in Florida, in Detroit, in New York City, pretty much all up and down and around the USA."

Jim was educated at public schools in Nashville and points East and West. And at Rice Institute in Texas. Following his graduation from high school, the urge to become a doctor developed and he took two years of pre-med at Rice. He detoured from medicine into movies only because he couldn't make the grade in medicine. He couldn't make the grade in medicine only because he didn't have time to make it. Jim worked his way through college playing football. He says, "All those hours playing football—and I HAD to make the football team in order to stay in school—plus the twenty-four hours a week classroom work, plus the eight hours a week tacked on for Lab, which IS the pre-med course, I couldn't make it."

James still has the "doctoring" urge which he now satisfies by professional "services rendered" to the chickens, turkeys, horses, dogs, cats, rabbits, guinea pigs on his ranch in the San Fernando Valley.

Before Jim left Rice, he switched over from medicine to Business Administration which has come in right handy for actor-rancher and/or businessman Craig.

After he left college, Jim turned to professional football. Failing to see any future in the pigskin, he tried boxing. "But only long enough," he told us, laughing, "to hear that my sparring partner was a former champion!" The oil fields of Huntsville, Texas, beckoned next and, after the oil-fields, which did not gush for James, he went to work for General Motors in Houston, Texas. He started with General Motors as a "persuader"—i.e., a collector of delinquent accounts—and his genial disposition coupled with his powerful frame and, to put it mildly, photogenic face, made him so potent a "persuader" that he was soon promoted to an important post in sales promotion.

This was the first job he'd held that assured James of a vacation every Summer. It took him only one vacation to land in pictures. Driving to Hollywood for a peck at the film city he got the hunch, he knows not where or how or last of all *why*, that he might have a future as an actor. A believer in hunches, Jim went straightway to one of the only two men he knew in Hollywood, who happened to be a dramatic coach at MGM. The coach advised Jim to "go home, get a good diction coach, lose that Southern accent of yours (*or is it a Southwestern accent?*) join a Little Theatre Group for some experience and come back to Hollywood in a year." One year later, to the day, James, minus his accent or most of it, and with or without (*he's never said*) some Little Theatre experience, came back to Hollywood and launched his screen career in a series of Westerns. When, two years later, it appeared that he was stuck in the sagebrush, he broke from Hollywood and

headed for New York. On Broadway, his initial stage venture in Mr. Guthrie McClintock's "Missouri Legend" was such a success that a talent scout signed him, he returned to Hollywood, checked in again at MGM, was tested and given the contract he still has, in a drawer of his desk at home. For a time James, like so many others before and after him, marked time. Then just as he was considering another fling at Broadway, his impatience was rewarded with an important role, his first big role which, oddly, was that of a doctor, opposite Ginger Rogers in "Kitty Foyle."

And if this isn't the typical saga of the typical Young American, we haven't read the right sagas. True, the point may be raised that the saga of the typical American boy seldom leads him to the motion picture studios of Hollywood. Still, when you consider the quite similar biographies of the early Gable, Jim Cagney, Robert Taylor, Kirk Douglas . . .

Furthermore, the point we raise is that, despite what may be Jim's untypical - of - the - typical - young - American career, our Mr. Craig remains as typical, as normal, as ever he was in the Nashville public schools, on the football field at Rice, in the oil-fields of Texas.

James is still married to the one and only wife he ever married. That James and his Mary will celebrate their Golden Wedding anniversary together is, says Jim, "a certainty." He added, "You can safely say of Mary and me that we are NOT, not EVER going to get a divorce. I am in love with Mary. She is in love with me. It's difficult, I know, for a woman to be married to a movie actor unless, that is, she has explicit trust in him. Mary, having no reason to feel otherwise, has, I feel sure, explicit trust in me."

In addition to Mary and The Woman, Jim's family consists of son James (*James, Jr., known as Buck, aged nine*), Sammy Farqua, Jack Rigby, 5600 chickens, 3000 turkeys, four horses, a Great Dane, a Cocker, two English pointers and, we quote, "uncountable cats!"

When Jim was on location with the company making the film, "Valley Of The Sun," back in 1942, some of the shots were made on an Indian reservation. On the reservation Jim met, and took a great fancy to, young Indian Brave Sammy Farqua, then aged nine. When Jim left the reservation for home, he took Sammy home with him. Sammy is now sixteen. "He's going to be a good guy," says Jim. Jack Rigby, another protege of Jim's, "is all-city tackle on his school football team," says his foster-father, adding proudly, "and he's one of my two hands—the right one!"

Until a little more than a year ago, there was another son in Jim's and Mary's home, in their hearts. The first son. His name was Bobby. Jim doesn't talk about Bobby. He can't. But even in his grief Jim is typical of, is one with other men, the many other men who must suffer for their lost sons.

As wholeheartedly as Jim loves his family, he loves his home. Craig Ranch consists of ten acres "planted, just about



all of it," Jim laughs, "in buildings! There is the main house, a long thing that goes from way over here to," Jim made an arc-like gesture with his right arm, "way over *there*," he said. "The main house is actually composed of three houses, the other two being guest-houses which are connected with, but apart from, the main house. An innovation and an extravagance I'm rather proud of is the equipping of the guest-houses with Frigidaires and stoves so that when I get up at seven in the morning, as I do, our guests can sleep until they wish to wake and, when they wake can eat, if so disposed, in their 'own' homes. Our patio is likewise equipped for rather better than light housekeeping. We're all great breakfast-outdoors-eaters and, as I've mentioned, do most of our partying in the patio, so it's equipped with Frigidaire, hot-plate, barbecue, of course, hot and cold running water, pots, pans, china and cutlery.

"There are also barns, garages, a compost house, greenhouses, chicken houses on the place. Our brooder house is built of eight-inch stone and is so large we can start out 5000 chicks at one time. The house has heat control, ultra-violet ray lighting, air conditioning and I must say that I agree," Jim laughed, "with a guest, who upon inspecting the brooder house brooded aloud, 'Oh, to be a chicken now that Spring is here!' In between the livestock and their places of residence, every nook and corner of the ranch is planted," Jim added, "in peach trees, orange trees, lemon, avocado, fig, in rose bushes, gardenia and camellia bushes and all manner of cut flowers."

In cooperation with his brother-in-law and his brother-in-law's wife, Jim started chicken-ranching, he says, about seven years ago. Asked whether he'd had experience or, if not, how he'd learned "The Egg And I" business, he said, "We read a book." He added, laughing, "Even now when something baffles us, we say, 'What does The Book say?'"

"But it pays off," Jim told us. "We have 5600 chickens now. By the end of the year, we'll have 2500 more. We get about 300 dozen eggs a day, sell 'em to the wholesalers and I can only add that if, for some reason, I should be faced with the necessity of choosing between chicken-ranching and acting as a lifework, I would take the more stable of the two, and it would NOT be acting!"

The triple-threat man himself, Jim is actor, chicken-rancher and, as owner and proprietor of The Liveoak Inn, restaurateur.

"I have a very cute little place," Jim says, modestly, "out in the Valley. A business property, a corner I'd been interested in for some time finally went up for sale and I bought it. There was a small building, run-down but improvable on the land. So I started remodeling it. Now, it's a good and going little restaurant, a Las Vegas type place. In fact, you could move it, lock, stock and barrel to Las Vegas and it would 'belong'—with a wonderful bar, a good band and, of course, food that we believe is better than good. In the Summertime, there's dancing outdoors, under the enormous

old tree that gives the place its name and in the Las Vegas tradition, we even," Jim laughed, "give away those silver dollars!"

Jim added, "As a restaurateur, however, I am a more zealous actor and chicken-rancher. I'm not in The Inn, that is, very often. I go in and count the money," he grinned, "see how we're getting along. Now and again, I audition a band but otherwise, I have a manager for the place and he manages it."

On the table at "21" there now arrived for James, together, a plate of vanilla ice-cream and a telephone. The telephone was connected. The call came through. "Side Street's" assistant director was calling. The lunch hour was over. James must report back to work. There was a murder to be done. Two murders. "Oneerthedames," said the assistant director, succinctly, "and one-ertheguys."

"Two murders," said James, contentedly, "and then two more and then I'm going home to Craig Ranch, pull up all the flowers, uproot and saw down all the trees, kill off every chicken that doesn't lay an egg every day, tear down the buildings including, eight-inch stone by eight-inch stone, the brooder house, move down to Third Avenue, whip my kids and wallow in it," said James, ferociously, "wallow in it!"

And then, but not before finishing to the last innocent spoonful his vanilla ice-cream, Killer Craig was gone . . . leaving us to reflect, even with the echo of his massacring last words in our ears, that it's no wonder Leo the Lion roars and shakes his tawny mane at the mere thought of casting family-man Craig chicken-rancher Craig, nice, kind, good Mr. Craig as the villain of a penny-dreadful, a shilling-shocker.

Still, he is actor Craig, too, isn't he? And, as an actor, and a good one, he can act, can't he? It's going to take acting for James to portray a murdering gangster convincingly—oh, and how!—as in "Side Street" you will soon see for your shrinking selves.

## What About Older Men?

Continued from page 43

more pep than most people—he's so easy to work with, is a wonderful talker and has a fund of amusing stories.

"Or take Charles Boyer," she said. "He's quiet, as you might imagine, but I understand he's always been reserved and soft-spoken. On the other hand, he has a keen sense of humor, loves to tease people. One of his running gags was built around a Mona Lisa smile he insists I wear. I'm awfully glad I could work with him—"

Zachary Scott, she says, appeared mainly with "Miss Crawford," as she always refers to that lady, in "Mildred Pierce," so she can't report in detail on him. But she laughed off any hint of a wheelchair for the lean, strong Scott, as fit as a dozen fiddles.

"Of course I was obliged to kill Zachary," Ann said, casually. "In the movie,



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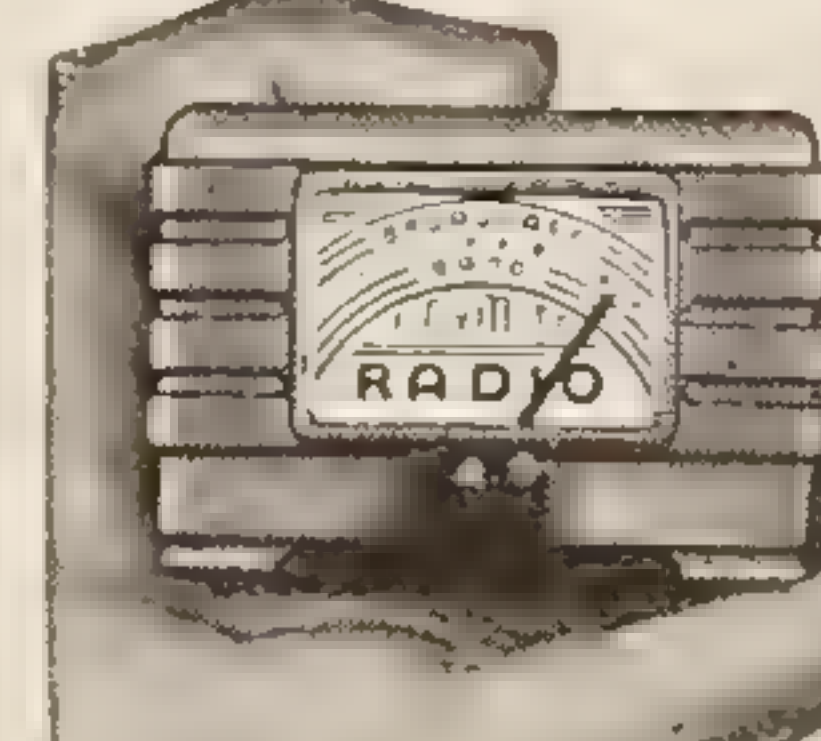
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that is. Miss Crawford surprised us in a romantic moment, whipped out a pistol to fix Zachary and in the struggle between them, I picked up the gun and let him have it five times—I really killed that man!"

Speaking of "Another Part Of The Forest," in which she was the movie-daughter of Fredric and Florence March, Ann said: "Working with the Marches was an experience such as every young actress hopes for. They're both so terribly expert at their jobs—my job, too—that it's a pleasure just to see how they achieve their smooth performances."

"For all his eminence as an actor," she added, "Mr. March is a wonderful sport. While we were making the movie, Eddie O'Brien and Dan Duryea used to gang up on Mr. March. Just as the camera started to grind, they'd sneak up and cover his face with their hands and the three of them would be in stitches over the gag."

The interview was interrupted, momentarily, by Jane Russell, who slid into the seat next to your correspondent, said hello all around and gossiped with Ann for a few moments. Just before she left, Jane turned to us, said: "Take a good look at Ann's handwriting—it's proof that she's a very determined girl." The determined girl took refuge in her best Mona Lisa smile, said not a word. . . .

"It's obvious," said Ann, getting back to us, "that I have learned more acting with experienced men that I would have with people new to their trade—yes?"

"It stands to reason that an actor who's had years of stock, Broadway plays, radio and movies, is going to be much more adept at playing any sort of role than, say, a boy just out of dramatic school. As an example, take Bing Crosby, who's perfectly at home with a microphone, and also has an Oscar to show for his acting. Doesn't it seem logical that I'd get more out of a month's work opposite him than I would with a tyro blissfully unaware of the thousand and one tricks that constitute acting? The deft little this's-and-that's that a man like Bob Montgomery has down cold? A man capable of both directing and acting and—as he did in 'Once More, My Darling'—doing both in the same picture!"

"It's been my good fortune that, even as an 18-year-old, I was the credible girl or wife of any one of the charmers I've been with."

The "Once More, My Darling" Ann spoke of, is a comedy. "It's also a change for me," Ann said. "It was previewed before a mixed California audience who gave it a definite okay—which pleased me very much."

This film is for Universal-International and Neptune Films (latter is Montgomery's own company)—Bob directs, stars opposite Ann. She says that Bob gave her a comedy approach that was new to her and the picture stills prove it. He also started calling her *Killer* off-screen (it's her nickname in the picture) from the first day of shooting.

Ann's called *Killer* because of a killing forehand drive in tennis and not because of any leftover "Mildred Pierce" rep. The nickname is actually as inappropri-

ate for the petite, quiet Ann as *Shorty* is for a tall guy. Stills sent out, showing Ann in a yellow tennis outfit with *Killer* on it, have resulted in sacks of fan mail addressed simply to *Killer* at the U-I studios and reaching the right girl. Montgomery is a great kidder anyway, so it was even funnier to hear the dignified Jane Cowl and Taylor Holmes (they're in the picture, too) say, "Good morning, *Killer*," when they arrived on the set.

In the film, Ann is officially *Marita Connell*, a rich, beauteous debutante. Montgomery is *Collie Laing*, a lawyer turned actor, thanks to a liking for the trade developed by working in training films made during the War—though his lawyer-mother (*Jane Cowl*) is greatly annoyed by the switch. The Army recalls Bob to active duty, consisting of finding out who gave the innocent Ann a pendant stolen from a collection in occupied Germany.

First, Bob has to get by Ann's super-careful father (*Taylor Holmes*), but, after he does, Ann falls madly in love with him. She's for getting married pronto but things don't work out as she wants them to, at least not until the crook is nabbed and the last reel is reached.

"I'm terribly spoiled in the picture," says Ann, letting that Mona Lisa thing relax into a plain grin. "Also frank, wide-eyed and not too expert when it comes to men, as I prove by my handling of Bob, who continually stalls on the marriage question—he has to, since he must continue seeing me until he discovers who the international thief is. Eventually, Bob realizes that he loves me, but by then I'm hard to get and he has to crawl to win me—and crawl he does!"

This is actually Ann's first "big-girl" romantic-comedy role in what her studio describes as a "gay, bubbling story of the kind that initially made Montgomery a box-office favorite." Ann is called on to display charm and glamour—and not merely a half-portion of that last as she did in *Peabody* when she was a mermaid with her excellent legs covered up with a rubber fishtail (she also gets fan mail asking for the expensive tail-prop as a gift). In this new film, Ann wears slinky, silk pajamas most of the time, or else a revealing play suit which is her costume while pursuing Bob "like a tiger," to quote the studio, again.

"Playing opposite the picture's director was certainly a twist," Ann said. "Bob watched through the camera as his stand-in and I rehearsed scenes. Then Bob would take over and play himself, somehow directing as he went along. There is a man with a real feeling for comedy (the critics agree with her), plus a superior sense of timing."

On loanout from her home studio, Universal-International, Ann moved her makeup kit over to Paramount to play an Irish colleen with Bing Crosby and Barry Fitzgerald in "Top O' The Morning."

Living in a small Irish village, Ann is Barry's pert daughter who becomes romantically involved with Bing. The

(Please turn to page 64)



# FASHION SHOW

All fashions on this page have been approved by Screenland's Fashion Editor for price, good quality, style.

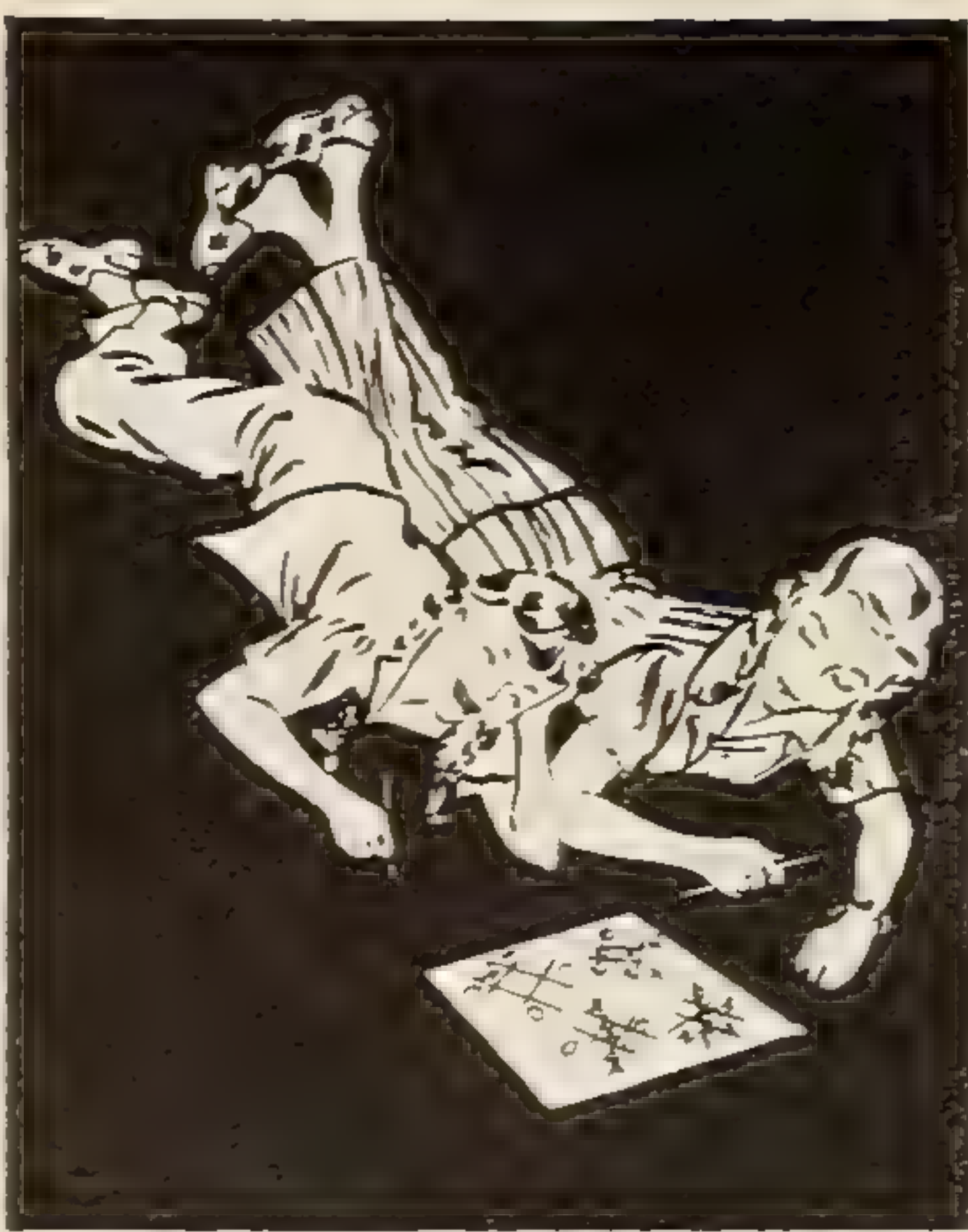
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action generally concerns the adventures of Bing—an American insurance investigator—and Barry—police chief in the village's two-man police force (*Hume Cronyn is the other half of the constabulary*)—and their attempts to solve a mystery.

"And what a mystery!" said Ann. "It's only the Blarney Stone, itself, that's been abducted—what a pity it is, it is..."

And who better than little Annie should be an Irisher? She that is the daughter of Nan Lynch who, herself, mind you, came from Dublin that's in Ireland. The Lynches—leave it be known—are a family renowned locally for their fame as story-tellers, and Ann, long ago, learned the legends of Eire—a help with this role.

"The matter of the brogue," said Ann, "was vitally important to the picture. My aunt and uncle (*Catherine and Patrick Tobin, who've lived with Ann since her mother died*) have a smidgin of brogue and I've picked it up from them. But there's one thing that people forget, Irish girls of today are well educated and don't talk too differently from anyone else. The cutest brogue in the film belongs to Miss Eileen Crowe, a noted Abbey Player, who's cast as the village wise woman. Hers is delightful and minus even a hint of the stage-Mick.

"Miss Crowe is the same who predicts things—in particular, my romantic future. Oddly enough, she says that an American will win my heart, and as sure as fate, Bing Crosby arrives in town from over the sea—to become the light of me life..."

When Ann and Bing meet, *The Groaner* tells *The Killer* that she's sort of attractive—something in this fashion:

B: "You're a very, very pretty girl."

A: "What are you after doing, talking like that?"

B: "Back home, this is called making a pitch."

A: "Tell me now, back home, is there such a thing as a slow pitcher?"

B: (*Ad-libbing*) "Back home, you could pitch for the Pirates with those curves!"

And thus it goes in the movie business. Ann, who once broke her back in a tobogganing accident, got off easy in "Top O' The Morning," suffering only a banged-up left ankle, the result of accidentally kicking another player during a (*too*) spirited Irish dance.

Anyway, the Ann-Bing film romance progresses and it's wholly credible, despite the fact that Crosby is the real-life father of four boys. Their cinema-looove, in fact, progresses to the point of a nice quarrel between them, at which point, Bing is ordered from the house by Ann, who tells him that his supper is waiting outside. She had previously put a plate of food on the doorstep for beggars and the poor-in-spirit, as per the local Irish custom.

Bing walks out of the house at her command, only to find *Daisy* (*the 14-year-old male dog who acts regularly with the Bumstead film gang*) noisily eating the food. That being the end of the take and, impressed with *Daisy's* excellent appetite, Bing turned to a grip

and asked: "He's a regular Henry the VIII—what other pictures has he worked in?" Told that *Daisy* had recently appeared in a Bob Hope film, Der Bingle chuckled, said: "Well, at least that's a switch—the dogs going to Hope."

"I've been a Barry Fitzgerald fan for a long time," Ann said, "so you can imagine how tickled I was to get a chance to work with him—also an opportunity to watch a superb craftsman. His brother, Arthur Shields, was the picture's technical expert—you know, deciding what Ireland's national color is, the correct account of 'Bridget And The Toadstool,' the proper furnishings for a poor home and so on.

"I've only been playing golf since last November, so let's leave my score at that, but I can hardly wait to start practising again so I can beat Barry, who's a good man on the links. I simply must whittle down my score—especially since Bing plays in the low 70's!"

Bing and Ann sing together in the film. "I've been taking singing lessons," she said, "and I hope Bing wasn't too disappointed with my voice. I sing 'Oh! 'Tis Sweet To Think,' an Irish tune that goes back to 1810, and Bing does 'You're In Love With Someone.'"

"Bing and I," she went on, "also made a Decca record together and I was so impressed with his easy approach to the (*to me*) difficult job of cutting a disk! There he was, completely relaxed, while a swarm of butterflies flew in formations around in my stomach. Again, a case of a grand person giving me a genuine assist. He calmed me down in record time (*she grinned in apology*), and before you could say *antidisestablishmentarianism*, we'd completed the job and, I do say, a good job."

As for what she thinks of the picture, Ann said it when she said: "I hated to see work on it end..."

Off-screen, Ann is courted by a number of young blades such as Roddy McDowall and Lon McCallister (*who told us that he was going to marry Ann*). Ann insists that she's heart-free—though there was a flurry of excitement on the Paramount lot when she showed up one day wearing a gold ring, with three diamonds, on her third finger, left hand. It was a gift, she explained to several actors, from Ann to Ann—and not from one Terry Brennen, a Notre Dame football player, whose name had been linked with hers.

Asked how she managed to keep the young gentlemen friendly though not affianced to her—as they would have it—Ann said: "I believe in honesty and kindness. Also fairness and not a dazzling display of technique that's only apt to hurt people. Being honest with these young men is probably the reason we're good friends—engagement ring or no." Which makes Ann a rarity in Hollywood, where technique is rated over an old-fashioned virtue like kindness, any day in the week.

But one of these days, some young swain will sweep Ann off her feet and marry her, as sure as the shamrock comes from Ireland. Men of all ages—as you've noted—are attracted to her.



Even as we sat drinking tea, the gray-haired, Sherry-Netherland head-waiter came to the table bearing a gift he'd just made for her—a lemon expertly carved to look like a pig, with little clove eyes. A definite tribute to

her universal (*international*) appeal.

That's a tip for any interested, bright young gents. Take up lemon-pig carving—and don't forget cloves for the eyes, either. That's a friendly suggestion if you would please *Killer Blyth* . . .

## About Face For James

Continued from page 45

lightly. "If you really want to know, I guess you'll just have to read it yourself. It was based on comments people had made to me who had come to New York, where my wife and I were staying at the time. They were observations common to all who know Hollywood, even platitudinous remarks. The general reaction to the town, as I understood it, was that it was a suburban community with nothing of the big city about it—as everyone knows. Directors from England had said, too, when they returned from making a picture here, that they found Hollywood confining because they had none of the freedom that they were used to in England.

"My wife and I spent a year and a half in New York before we came here. A lawsuit kept us from arriving sooner. During that time I had offers from every studio in town with the exception of Paramount, who remained cautiously aloof since they were indirectly involved in the lawsuit.

"Actually, we came here before the suit was decided. Few people knew we had arrived since we wanted to keep things as quiet as possible. The script of 'Caught' was among those that came along as soon as it was known that I had won the case. I've always judged a part by what I felt I could do with it, how honest a performance I thought I could give. By these standards I liked my part in 'Caught.'

"This was also the basis upon which I decided to do 'The Blank Wall,' which I just finished at Columbia. My role in this seems to me to make sense also. I was glad, too, that Max Opuls was to direct this one because I had vastly enjoyed working with him on 'Caught.'

"It may be considered strange that I don't care how small a part is if I like it. In 'Madame Bovary,' for instance, I appear only in the prologue and epilogue, but it is a fine script. I like to be in on a good thing. All I want to do in my career anyway is to make a good film occasionally. I've learned that it's not the number of lines an actor has to say that makes a part good or not. You can be a crashing bore if you're constantly on the screen and yet say nothing interesting. In this respect, I think few Hollywood stars would have done the parts I did in 'The Seventh Veil' or in 'Odd Man Out.'"

That pretty well took care of James Mason and his views on acting—which is perhaps one of the reasons why Hollywood has regarded him as quite original. But as for his current impressions of the town, that's something else again. Rumor was supplanted by fact in a hurry when he began on this subject.

"Pam, my wife, and I now realize

that Hollywood is a place of real charm and informal beauty," he said. "We have been particularly impressed by the beauty of the residential districts. On the other hand, we can't say much for the night life here, but that doesn't bother us because we're not ones for night clubs anyway. The people out here live an informal type of life at their own and other people's homes.

"We do enjoy our garden tremendously—and we have a swimming pool. Before we got the pool I used to spend my time taking walks in the hills. I never met anyone else walking. Does anyone walk in Hollywood?

"I like gardening. Fortunately, we have a large garden, and I say 'fortunately' because we have no gardener as yet and since I can't do as much work in the garden as I'd like it's so big that the untended sections aren't always noticed. I've been spending the last few days digging up dandelions. As for my artistry as a gardener, I can best describe it as superficial. I mow the lawn and I scratch the surface in a somewhat amateurish way and have to let it go at that.

"As for the people here in Hollywood, I've found it's easier to make friends in this town than in any other place I've ever been. The longer Pam and I are here the more we notice that the social life is purely domestic in Hollywood. Most entertaining is done at home instead of at restaurants. That's a far cry from the rather hectic social whirl that some people associate with Hollywood.

"I like the informal way of life here—and I like the people in Hollywood. They don't depend on external excitement for a full life. They are industrious and open-hearted. For many of them I have great respect.

"We have made many real friends here already—people like Eleanor Powell and Glenn Ford, the Van Heflins, the Walter Wangers, Jean Renoir, Preston Sturges, Max Opuls, Al Lewin and many others.

"Pam and I do a good deal of entertaining, but only at small dinner parties. One of the previous occupants of this house regularly gave intimate little parties for around 250 people. But that's not our cup of tea. We don't have a large staff, for one thing. Violet, a cat fancier and one who was with us in England, came here but returned recently for a short vacation in England. Pam maintains it's easier to take care of a large house than it is a small one anyway, simply because a smaller place is so compact that every part of it is lived in while a big house allows things to pile up in certain sections without their being unduly noticed."

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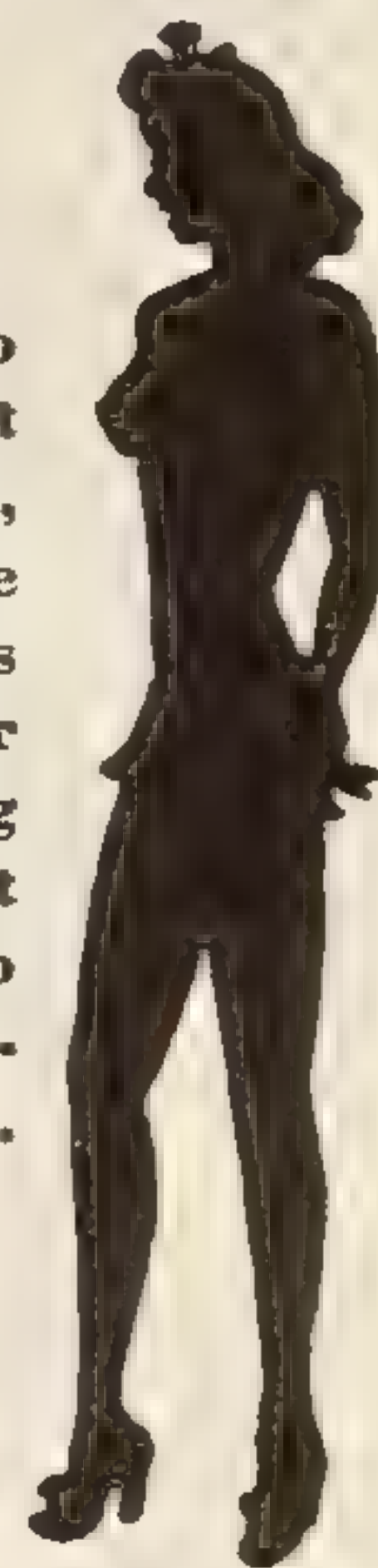
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At this point, Mrs. Mason came into the room carrying a very cute young Miss Mason—whose name is Portland. The baby was named after Fred Allen's wife. Pamela Mason is an extremely vital and attractive woman who is interested in everything her famous husband does, though. She is a successful writer herself and seems to be doing very well as a mother.

"Pam and I never have made any long-range plans. We'll live anywhere as long as we can work and enjoy ourselves. We kind of dig ourselves in then. We'll stay here for a while but probably not indefinitely, even though we have bought this house. All I can say now is that we have no compelling urge to move at this particular moment.

"We never seem to run out of things to do. In fact, I can't catch up. I've done some writing since I've been here and Pam and I both did the recent book on our cats. We intend to do another of a similar type. And I'd like to do more painting if I could find the time. Most of all, I'd like to catch up with my reading which, during our recent house-moving, fell sadly behind schedule. All in all, I hope we can stay settled for a while now."

As he went on talking, I was impressed by his real sincerity. He spoke quietly and in the accustomed clipped British manner, but he had a way of making you listen to him. What he said was of real interest. But what intrigued me the most about him, as far as any traits were concerned, was his very charming smile.

James then went into a discussion of the American picture business. I expected him to give out with a few sharp-edged remarks but instead he spoke of the industry with genuine respect.

"I had one big prejudice when I came here," he went on. "I was convinced all producers were a race of blockheads who couldn't even read. I've found some who can criticize a script more constructively than some of the writers—and directors.

"Pictures, too, are made with more superficial efficiency here than in England. The only real efficiency back home is that one man is often in complete command of a film. There is a bit more pressure here and sometimes, as a result, you find yourself unrehearsed, but that's better than having to be kept waiting by the technicians which often happens in England.

"There is one sharp difference in film making here and in England. Even if you're in the middle of a shot in England and six o'clock rolls around you stop everything. This is very annoying to the actor and director because it takes them so much longer to get back into the mood for the scene the next morning. Here, while every effort is made to finish around six, the cameras don't stop grinding until a scene is definitely completed. I much prefer this system.

"I like everything about Hollywood picture making except the censorship restrictions placed on the business by the Johnston office. That can be annoying. I realize the code is designed to protect the American youth from seeing the wrong kind of films but it's also made



Barbara Bates who has romantic lead opposite Mickey Rooney in "Quicksand."

it very difficult to film adult stories here. After all, children can read newspapers and magazines and find far worse things there than they'll ever see on the screen. Some of their comic books aren't particularly enlightening either. Yet, in almost every film I've made here there has been an upsetting or infuriating experience brought about by a strange censorship. For example, in 'The Blank Wall,' the character I play was a crook who had quit studying for the priesthood when he was a young man because he found he had no vocation. A line of dialogue in the script referring to this was deleted by the Johnston office on grounds that it would offend many movie-goers. Nonsense!

"It was always difficult to find good screen stories. It seems that the Johnston code's aim is to make it impossible."

I then put James right on the spot and made him list the actors and actresses he favored. It was the only point left open. He didn't try to sidestep the issue either.

"I liked working with Joan Bennett especially," he commented. "I loathe the word, 'trouper,' but there is no other way to describe Joan. She's so good-natured and is such a wonderful person. I also like Van Heflin's work on the screen—and that of Charles Laughton, Spencer Tracy and Robert Donat. And, of the comedians, Bob Hope. As for the actresses, Judy Garland, Marlene Dietrich and Garbo will always take me into a theatre. Ingrid Bergman is jolly good but I don't exactly rush to see her because she's always a bit too happy. But, really, it's difficult to name a few out of so many. Let it suffice to say that I like working with all actors who know their jobs and with many who don't."

Perhaps now James Mason will be understood a little more. Certainly he had given me an honest and sincere reaction to the sum and substance of a town named Hollywood. While I was driving down the seemingly endless driveway from his home to the street, I couldn't help thinking, "Let's end the Mason controversy with, 'What's all the fuss about anyway?' and wish the talented fellow from Great Britain luck!"



## Let's Be Casual

Continued from page 49

suitable for her, for the role . . . and that also make her look most attractive.

\* \* \*

**There's Quite A Difference** between dressing people for the screen and for real life. A star may have a beautiful face but she may have many figure faults. For the screen, it is of the utmost importance to camouflage those faults, to make her as beautiful as possible. The cameraman, hair-dressers and makeup artists must do the same thing. That is why experts in those fields are paid such high salaries. In addition to creating clothes that hide any imperfections in body proportion, a designer must also follow the mood of the story. If a star has a tragic scene, it would be wrong to put her in a fluffy white dress because she looks best in white. That would raise the key of the scene when it should express a dark mood.

\* \* \*

**We Have One Screen Trick** that could and should be followed in personal clothes. We keep the face the center of interest. There are three distinctly different types of screen pictures . . . the long-shot, the two-shot and the close-up. The long-shot is what you see when a player enters a door at the far side of a room. It's an overall picture of a person. It is the whole ensemble that you also see when a friend walks toward you on the street. If the star on the screen, or your friend wears a dress with an intricate puff or drape around the hips, you see that first, instead of the face. That's wrong for the screen star and it's wrong for anyone. The two-shot is made by moving the camera nearer so that you see the star from the hips or waist up. That is also what you see as your friend walks nearer. Again, no bow, drape or sparkle at the waist or bodice should detract from the face. Then, the close-up on the screen shows a player from the shoulders up, exactly what you see when you stand and talk with someone. Now it is most important that the neckline should frame the face.

\* \* \*

**Never Buy Clothes** that are so high styled you cannot change them with accessories. A suit becomes a better investment if it can be worn with or without a blouse. If you can sometimes wear it with jewelry or a scarf at the neckline, you won't tire of it so quickly . . . and neither will your friends. It's also wise, when you are buying several new things, to stay with colors that go well together so you can interchange them.

\* \* \*

**You Don't Have To Worry** whether materials do or don't blend. It's new and smart to combine almost any kind of material. You will see much more of that this Fall and Winter. Cotton for some time has been combined with silk. Put sequins on it, or quilt it and it has the same dress value as silk. This Winter I shall combine suede and wool. The

suede will be beaded for collar, belt or cuffs of dressy wool cocktail suits. There is practically no limit to fabric combinations now. Wool jersey will be used with satin . . . shantung with cotton or Lyons velvet. I have never used knitted or crocheted clothes, alone or combined with anything else. They may be all right for everyday life, but not for the screen. Picture clothes must hold their shape under hot lights three or four days in a row. A knitted suit would droop in two hours.

\* \* \*

**The Next Style Change** will do drastic things to sleeves. The manufacturers are planning, quite obviously, to make your clothes look dated, so you'll have to buy new ones. It's strictly a business idea to increase sales. They accomplished a similar thing when they suddenly dropped the skirt lengths. That didn't last too long. Most women prefer a normal skirt length and it was easy enough to shorten the clothes they had. But now watch what the manufacturers will do with sleeves. First, they will introduce the puffed sleeve. This will develop into the leg-of-mutton sleeve with great fullness at the top. They can defy any woman, unless she's an experienced dressmaker, to follow that style by altering the clothes she already has in her wardrobe.

\* \* \*

**Your Only Chance** is to refuse to accept extreme styles. You can do it. American women as a whole have refused to accept the extreme styles of the French. They prefer modified adaptations. French

designers have magnificent ideas but they forget when to stop, and they also forget all about the beauty of a woman's face or figure. They might just as well dress a clay pot for all their disregard of figure proportions. Yet, they are great in that they dare to do it. A French designer will come out with an idea that is atrocious, but because it is new, and French, women will buy it . . . and look like the devil in it. American designers never do that. They will take the basic idea and adapt it to a woman's figure. Good American clothes make women beautiful rather than sensational.

\* \* \*

**Such American Classics** as the casual shirtmaker, the simple wool sports suit, can readily be adapted for cocktail and evening occasions if you look best in that type of thing. A long skirt of beautiful tweed material could be worn with an elegant sweater and belt to make a stunning dinner dress. Sheer wool, with a shirtmaker bodice, a long full skirt and a jewel-studded belt would be extremely smart for formal evening wear.


\* \* \*

**But Don't Be An Extremist** with casual clothes, even if they are your type. You may crave comfort in clothes, but that gives you no right to wear sun-back dresses or blue jeans on the street. Many girls let themselves become too comfortable in their clothes. The next step is carelessness in grooming and before long they are just plain sloppy. Then they should be kept off the street.

\* \* \*

**Keep Your Balance** and use your own sense of good taste. That can't be learned through books. If you feel you never look as attractive as the people around you . . . if you doubt whether

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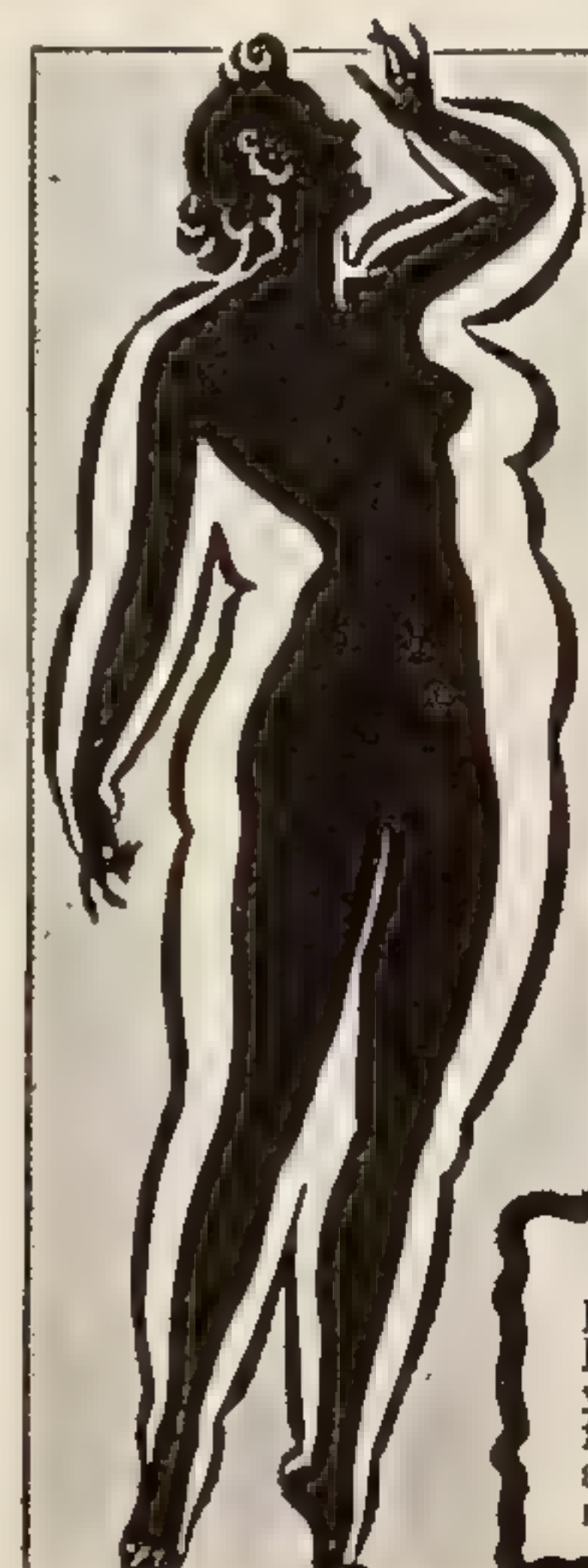
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you have a developed sense of good taste . . . observe others everywhere. When you dine at a fashionable restaurant, notice the detail of the women's clothes. You can study people on a street car. Some may look all wrong. Play a mental game of how you would improve their appearances. Some may look inexpensively but beautifully dressed. Analyze their costumes, for the

secrets of their good taste.  
\* \* \*

**And Be Yourself.** If you must stride, it's good taste for you to wear clothes that permit it. Never dress out of character no matter how much you admire another type. The American man . . . in case you're interested . . . has always preferred to see a girl dressed in a way that seems natural to her.

## Solving The Thin Girl's Problem

Continued from page 17

vertical position. Point toes and press legs toward body. Slowly lower legs to floor.

3. Bring arms backward and bend knees. Raise ankles and grasp them with hands. Lift upper part of body from floor, stretch head back. Rock back and forth three times. Do exercise only once to start.

"When you begin exercises," advises Miss Kahn, "and your spine is tense and rigid, use a sponge rubber mat, thin cotton mattress or heavy quilt. When you are well advanced and your backbone is more pliable and covered, you can exercise freely on a hard wooden floor. Wear rompers or anything not confining. Exercise any time except after eating. Outdoors is the ideal place. When indoors, open windows wide and seek a dust-free place. Bathe or shower immediately after exercises to relax and cleanse the skin of impurities thrown off in exercising.

"I cannot stress enough the importance of deep breathing for normal bust development. Inhaling and exhaling rhythmically and deeply will expand and develop the chest and build up the underlying tissues and breast muscles. This breathing with the exercises described will help you gain weight through proper muscle development and normalize your figure into graceful, feminine contours."

### WEIGHT GAINING DIET

**FOLLOW** this diet faithfully for two weeks, eating what is assigned rather than doing without. Eat your vegetables with butter, salads with oil and lemon juice, coffee and tea with cream and sugar. Liquors and carbonated drinks are best avoided, as well as spicy foods and condiments. Drink plenty of fresh water, six glasses daily, between meals.

#### MONDAY

##### Breakfast

Juice of 2-3 Oranges  
freshly squeezed  
2 Eggs, boiled or poached  
Coffee with Cream and Sugar  
Rye or Wholewheat Toast  
with Butter

##### Lunch

Vegetable Plate consisting of  
Beets, String Beans, Spinach  
or Broccoli  
Baked Potato with Butter  
Baked Apple  
Milk or Buttermilk

##### Dinner

Tomato Juice

#### TUESDAY

##### Breakfast

Hamburger Steak  
2 Steamed Vegetables,  
Broccoli and String Beans  
Combination Vegetable Salad  
1 piece  
Rye or Wholewheat Toast  
Prune Pie, preferably with  
Wholewheat Flour Crust

##### Lunch

Calves' Liver, broiled  
Lettuce and Tomato Salad  
Milk or Buttermilk

##### Dinner

Fresh Fruit Cup - Steak  
2 Vegetables,  
Cauliflower and Beets  
Tomatoes, Lettuce, Celery,  
Green Olives, Cucumbers  
Egg Custard

#### WEDNESDAY

##### Breakfast

Juice of 2-3 Oranges  
freshly squeezed  
2 Eggs, boiled or poached  
Coffee or Tea with  
Cream and Sugar  
Graham Rolls with Honey  
and Butter

##### Lunch

Vegetable Plate consisting of  
Beets, String Beans, Spinach  
or Broccoli  
Baked Potato with Butter  
Rye or Wholewheat Bread  
and Butter  
Milk or Buttermilk

##### Dinner

Grapefruit with Honey  
2 Lamb Chops, broiled  
2 Steamed Vegetables,  
Spinach and Green Peas  
Celery, Tomatoes, Cucumbers  
Steamed Fresh Peaches

#### THURSDAY

##### Breakfast

Juice of 2-3 Oranges  
freshly squeezed  
2 Eggs, boiled or poached  
Tea with Cream and Sugar  
Rye or Wholewheat Toast  
with Honey and Butter

##### Lunch

Fresh Fruit Salad with  
Cottage Cheese  
Rye Toast with Butter  
Milk or Buttermilk

##### Dinner

Fresh Grapefruit Juice



Roast Beef, rare  
2 Green Vegetables,  
Broccoli and Squash  
Apple Sauce - Milk

# FRIDAY Breakfast

Juice of 2 Oranges  
freshly squeezed  
2 Eggs, boiled or poached  
Coffee with Cream and Sugar  
or Glass of Milk  
Rye or Wholewheat Toast  
with Prune Jelly

# Lunch

Fish, broiled - Spinach  
Cucumber Salad  
Pumpnickel Bread and  
Butter  
Milk or Buttermilk

# Dinner

Fresh Vegetable Soup  
Calves' Liver, broiled  
Steamed Vegetable,  
String Beans  
Combination Salad  
Milk - Stewed Pears

# SATURDAY Breakfast

Juice of 2 Oranges  
freshly squeezed  
2 Eggs, boiled or poached  
Coffee or Tea with  
Cream and Sugar  
Rye or Wholewheat Toast or  
Muffin with Butter and  
Honey

# Lunch

Fresh Fruit Salad with  
Cottage Cheese  
Rye or Wholewheat Toast  
Milk or Buttermilk

# Dinner

Fresh Fruit Cup  
Plenty of Steak and Celery,  
Tomatoes, Cucumbers  
Coffee or Tea with Lemon  
Apple Pie, preferably with  
Wholewheat Crust

# SUNDAY Breakfast

Juice of 2 Oranges  
freshly squeezed  
2 Eggs, scrambled  
Coffee with Cream and Sugar  
Wholewheat Muffins with  
Raisins, Butter and Honey

# Lunch

2 Hamburger Patties  
Tomatoes, Cucumber and  
Radish Salad  
Strawberry Ice Cream with  
Fresh Strawberries

# Dinner

Tomato Juice  
Chicken, broiled or roast  
Squash and Broccoli  
Raw Cabbage, Green Pepper,  
Celery Salad  
Coffee or Tea with Cream  
and Sugar  
Pineapple Pie, preferably  
with Wholewheat Crust

## What Hollywood Itself Is Talking About!

Continued from page 27

down a rope. George Reeves suffered a little, too, when Jack smeared him with a chocolate covered ice cream bar—on account of his favorite flavor is butter-scotch, which doesn't photograph nearly as well as chocolate.

\* \* \*

Joan Crawford, who is an awful nice gal, demonstrated that fact again when she sent Judy Garland a wire of congratulations on her zingy performance in "Good Old Summertime." That picture certainly proves Judy is still one of the brightest stars in the Hollywood constellation.

\* \* \*

The Gregory Pecks did some hasty re-decorating in the frilly nursery which had been specially done over for the expected baby girl, who turned out to be a boy, their third. Greta lost her campaign to name the young'un Greg, Jr. His name is Carey, after Greg's idol, the late Harry Carey.

\* \* \*

Jeanne Crain and Greg, talking about their respective sons, have practically given up hope on the daughter department and resigned themselves to raising all-boy families. Jeanne spent ten days at Palm Springs with her husband, Paul Brinkman, after finishing "Pinky," missed her kids so much that she's postponing her trip to Alaska until the boys are big enough to go along.

\* \* \*

Gene Autry and his Mrs. moved into their new house, atop Laurel Canyon,

thus turning into real city folks. Gene's keeping his ranch, of course. Also, for the first time, the flying cowboy has himself a pilot—Gene found out the only way he could get any rest on his trips around the country was to snooze in his airplane. Mr. A's become one of the most popular square dance callers at the weekly Beverly Hills Hotel sessions.

\* \* \*

20th Century-Fox tossed a very snazzy premiere of "You're My Everything" at Grauman's Chinese Theatre. Anne Baxter rode up in a vintage Ford, followed by her co-star, Dan Dailey, in an ultra-modern convertible job. When Dan spied the small orchestra which was playing in the forecourt of the Chinese, he took over the drums and had a wonderful time beating out the rhythm. Then Jimmy Durante came along and appropriated the piano for a spell. When Dan saw wot was happening, he grabbed the trombone and joined Jimmy in a hot duet. Some fun! Anne Baxter's escort was Macdonald Carey, on account of John Hodiak was on Arizona location for MGM's "Ambush" and Mrs. Carey, an expectant mother, was unable to attend.

\* \* \*

David Brian, who became that overnight sensation in "Flamingo Road," should be a happy man. He married the gal he's been in love with for several years, Adrian Booth, a Republic star. He also follows up his bow on the screen with choice roles opposite two top-flight femme stars, Bette Davis (in

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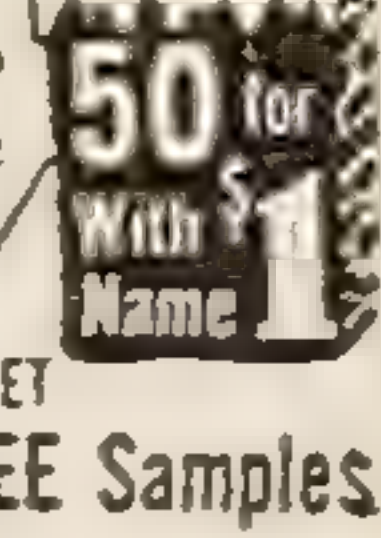
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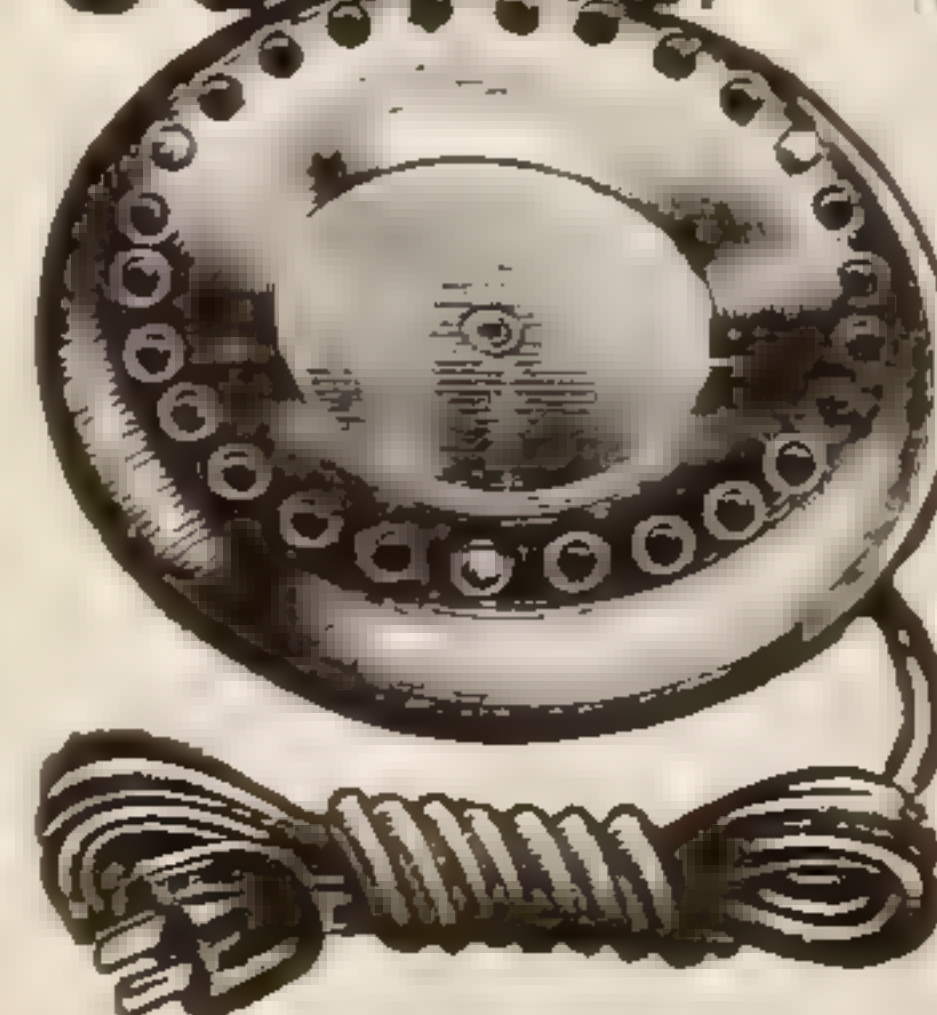
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"Beyond The Forest") and Joan Crawford (in "Man Without Friends"). Mighty nice going.

Bette turned saleswoman temporarily when she put her Laguna Beach house up for sale. Escorted prospects through personally. What buyer, with sufficient cash in his jeans, could resist a pitch like that!

Not too many people were aware that Linda Darnell had a sister, Monte, until the pore gal was injured while doing her circus act—riding through a flaming hoop a-straddle two horses. The horses bolted, Monte was thrown and badly burned, but gamely plans to continue her career when she recovers.

When Ronnie Reagan broke his leg in that charity baseball game, U-I had to do a fast re-shuffle on the cast of "Fugitive From Terror" which was due to start any minute with Ronnie in the lead. Sooooo, Howard Duff, who'd been cast as the heavy, was moved into the romantic spot and Steve McNally replaced Duffy as the menace. The two will battle over Ida Lupino.

Betty Hutton, who emphatically didn't like dogs until recently, now looks at people who don't have pooches as if they were stark, raving nuts. She bought a small black poodle for the kids, but who do you think gives it the most attention? Betty, natch. We wouldn't be surprised if our own poodle, who is a very charming gent, didn't help change Betty's mind about dogs. He puts on his hammiest act for Betty whenever she's at our house.

Larry Parks had a four-week hassle with a swollen jaw after he had an abscessed tooth removed. We know just how he feels, having gone through the same thing ourself. Don't hold your breath until his latest picture, "Jolson Sings Again," comes to your theatre. Columbia plans to run it for six months in New York before the rest of the country sees it.

And you needn't expect to see our Princess Marguerita (Rita Hayworth) on the screen for a long spell if those stork rumors are true. Rita and her Prince could be in Hollywood as you read this—and just as likely won't be, unless she does decide to do a movie. The romantic pair plan to spend most of their time in Europe.

Another pretty gal who may give up the screen in favor of being a housewife is Elizabeth Taylor when she marries the wealthy William Pawley, Jr. Or perhaps we should say IF she marries him. She was mighty close to the altar with Glenn Davis when she pulled the standard woman's trick of changing her mind.

Bob Mitchum has bought himself and his family a beautiful ranch house on an acre of ground in Mandeville Canyon. The place sports a swimming pool, Bob's first one. We saw Bob, looking very much the

family man, driving his two sons around in a red convertible on a recent Sunday.

Donald O'Connor got the strangest autograph request yet. A huge package arrived for him on the set of U-I's "Francis." It came from South Africa where Don made a personal appearance last year. The package contained a photograph of Don measuring eight feet by ten feet and his fans specified that his signature be three feet by one foot.

Domestic Stuff: Bill Holden and Brenda Marshall finally got a wedding trip, to British Columbia, after seven years of married life. Lucille Ball and Desi Arnaz were remarried, for sentimental reasons, on their seventh wedding anniversary. Jane Greer's sure she'll have twins, due any minute if not already here. The great Garbo, looking at Disney's "So Dear To My Heart" with Joan Bennett's children in the Wanger's private projection room.

Gloria McLean shopped like mad for a new house for her and Jimmy Stewart while he was locationing on "War Paint" (which used to be called "Arrow"). When the Arizona Indians learned the lanky Jimmy was to be married they outfitted him with blankets, earthenware dishes—and a papoose carrier—one of the longest, slimmest, and tallest carriers ever to be manufactured. Gloria's former home was bought by Frankie Sinatra.

Dorothy McGuire shore made the eyes pop at 20th on her way to lunch at the commissary. Seems like she had to do a Balinese kind of walk for the picture, "Oh, Doctor," which calls for considerable hip swinging. She chose the trip to lunch for practising same.

When Jeff Corey (he was the doc in "Home Of The Brave") had some time off on the location of "Bagdad," near Vasquez Rocks in Mint Canyon—30 miles north of Hollywood—he was prowling around the country, saw some kinda yellow, crusty soil. Jeff had read up on commercial uranium, called carnotite, and decided he'd made a strike. Jeff rented a Geiger counter and returned to his find. The counter clicked and the prospector hurriedly gathered up some of the stuff and rushed to an assay office. Turned out it was limonite, a low grade iron ore, and the assayer explained the reason the counter clicked was because the hot sun was shining on it. Jeff said he got as much thrill out of it as if he'd been an 1849er lookin' for gold.

Joan Fontaine's got the shortest haircut yet for "Bed Of Roses." It's just an inch long all over her head and verra blonde. Joan and Claudette Colbert may be starting a trend—instead of having some of our more famous Hollywood designers whip up their clothes for "Bed" and "Love Is Big Business," Joan's clothes were made by Hattie Carnegie and Claudette's, for "Love," by Sophie. Come, come, gals, ain't the home product just as good?

Hear Shelley Winters practically lived





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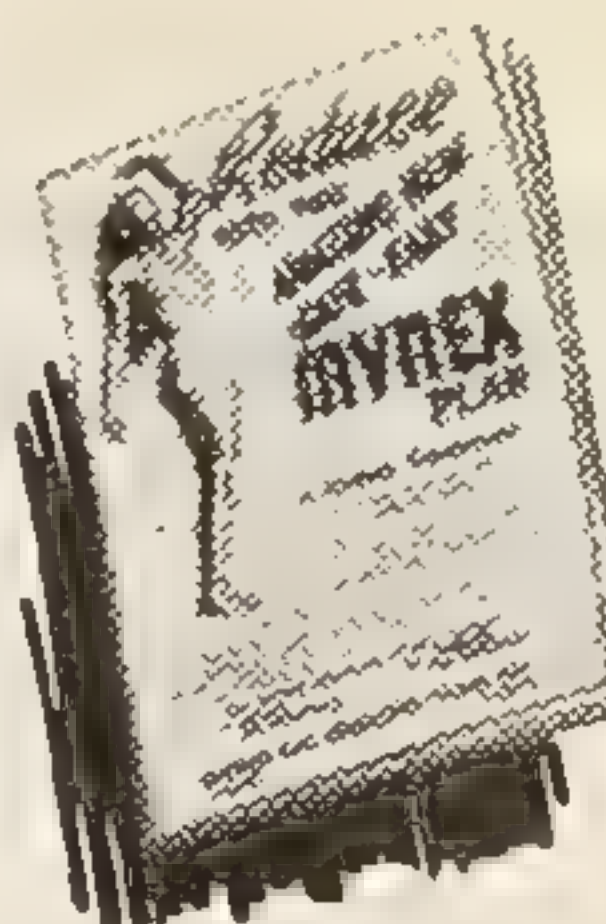


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Weight in Pounds  
(as ordinarily dressed)

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20-29		
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117	121	5'0"
119	123	5'1"
122	125	5'2"
125	128	5'3"
128	132	5'4"
131	136	5'5"
135	140	5'6"
139	144	5'7"
143	148	5'8"
147	152	5'9"
151	155	5'10"
155	158	5'11"
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at the downtown Los Angeles burlesque houses, acquiring technique for her torrid role as a singer in "East Of Java." Also that she did a good job of acquiring that technique. Working on this set, representing a lowdown dive in Java, wasn't exactly an Elks picnic. On account of the joint's supposed to be filled with cigarette smoke, the air conditioners couldn't be turned on—they'd blow the smoke away. The various characters in the scene were perspiring freely when a makeup man came by and sprayed them liberally with oil and glycerine (movie perspiration). Macdonald Carey asked the guy why—he thought they were all sweating enough. Ordinary perspiration, the makeup man explained, didn't photograph. And whattaya suppose they use for cigarette smoke? Cigarette smoke? Nope—a chemical combination of vinegar and acid, yet.

Ann Sheridan is busy rebuilding her house—all because of some new china she bought while she was in Germany making "I Was A Male War Bride." When it arrived it was a lot more than she'd expected and, having a very tiny dining room, Annie decided to enlarge. Things got a little out of hand from there and she wound up making major changes in the whole house. And, before she finally put on the brakes, she'd gone so far as to build a swimming pool. Which just goes to show that people oughtta eat off paper plates.

Gene Tierney's quite a believer in omens. It goes something like this: After the birth of her first daughter, Daria, she made the picture "Laura," probably her best. It was directed by Otto Preminger.

Now, her first picture after the birth of her second daughter, Christina, is "Whirlpool," also directed by Mr. Preminger.

Gene was due to leave, after "Whirlpool" finished, for England to make "Night And The City" with Dick Widmark. Both she and Dick insisted that their families go along—as a matter of fact, said they wouldn't do the picture unless.

Maureen O'Hara kept wondering why she had such a stiff neck during filming of "Bagdad" until someone called attention to the fact that her three leading men, Paul Christian, Vincent Price and John Sutton, were all well over six feet tall. When Maureen makes a picture in Ireland for John Ford, she'll at last get to show her copious freckles—and in Technicolor.

We had a lot of fun at the party Gar Moore had for his (then) wife, Nancy Walker, the night she arrived from New York. I was just real unhappy to know that a coupla days later they were divorced in Mexico.

When Zack and Elaine Scott flew off to Mexico City for a short vacation, John Emery, who was the Scotts' house guest, looked after their teenage daughter, Waverly. We ran into the handsome Mr. E. at a party during that time, decided he looked a little lean—he was doing his own cooking—and asked him over for breakfast, along with Mildred Natwick. Millie and John were about to go to La Jolla to do a revival of Noel Coward's "Blithe Spirit." When those two get to reminiscing about their ca-



When Gale Robbins had to dye her hair for "Oh, You Beautiful Doll," 20th Century-Fox musical, she chose the exact shade of her cocker spaniel, Valentine.



reers they're a million laffs.

\* \* \*

The Screen Writers Guild gave a large party at the Bel Air Hotel for its members and guests, and even allowed some actors to come! Gloria Swanson, Celeste Holm, Bill Holden, Cary Grant, Deborah Kerr, Jeanette MacDonald and Gene Raymond mingled in most friendly fashion with the often-maligned writers who put those frequently brilliant words in their mouths.

\* \* \*

After the party we went on to that wonderful restaurant, Scandia, with scribblers Dewitt Bodeen, Muriel Bolton and Mel Dinelli. Saw Turhan Bey there with the beautiful Arlene Dahl; Steve McNally deep in conversation with U-I's good-looking publicist, Frank McFadden.

\* \* \*

Liberace, the 23-year-old Polish-Italian pianist who caused such a sensation during his engagement at Mocambo, was quick signed for U-I's "East Of Java." He kept careful track of the numbers the stars requested him to play at Mocambo. Ingrid Bergman's favorite, "Intermezzo;" Ava Gardner's, Chopin's "Piano Concerto No. 2;" Shirley Temple Brahms's "Lullaby;" Rosalind Russell, anything of Edvard Grieg's; Van Heflin, anything by Chopin; Jimmy Durante, Rachmaninoff's "Piano Concerto No. 2;" Gloria Swanson, Strauss Waltzes; Ed Gardner, "Claire de Lune;" Diana Lynn and Judy Garland called for "Slaughter On Tenth Avenue," and, believe it or not, Shelley Winters always wanted "My Old Kentucky Home." Liberace says the number everybody asks for is "Roll Out The Barrel." He has very few requests for bebop or boogie.

\* \* \*

In U-I's "Free For All," which stars Ann Blyth and Bob Cummings, you'll see George Washington's home, Mount Vernon, for the first time on the screen.

Custodians of Mount Vernon, the Daughters of the American Revolution, permitted the exterior to be photographed, but put their feet firmly down on any interior shooting.

\* \* \*

Drue Mallory, the very pretty Irish actress, gave an elegant party at the Beverly Hills Hotel in honor of Miriam Hopkins and Florence Desmond. Drue and Desi had just finished their picture, "Three Came Home," at 20th, in which both wear drab Jap prison camp clothes. They were anything but drab that night, I can tell you. In the crowd: pretty Ellen Drew (who missed meeting her just ex, Sy Bartlett, who escorted Coleen Gray, by a hair), the handsome John Emery, the very lush French import, Denise Darcel, Connie Moore, just back from New York and a successful television appearance with Milton Berle. We met Sessue Hayakawa for the first time—a charming and attractive man.

\* \* \*

Richard Conte's wife, Ruth, may try for a screen career. A very good stage actress, she has stayed in the background professionally until she could be sure Dick would be happy in Hollywood. He is, now that 20th has decided to build him up as a romantic leading man.

\* \* \*

When Paul Douglas was asked what the funniest thing that had happened to him in Hollywood was, he quipped, "Success." Paul was on the verge of buying a house when 20th notified him he'd go to Berlin for "Quartered City" after he finished "Turned Up Toes," in which he plays a chicken-hearted gangster.

\* \* \*

Celeste Holm returned from a trip abroad, entertaining at American Army outposts. Not one to be easily stopped for a snappy answer, Celeste was struck dumb when an officer said to her, "Tell me something about Hollywood I wouldn't think of asking."

## Your Guide To Current Films

Continued from page 15

gambling is peachy keen fun, only get out while you're ahead. Nobody does, however. Ava, Gregory, Frank Morgan, Ethel Barrymore, Walter Huston, and all the other top names included in the cast pay the piper in one way or the other. About the only things salvaged out of the mess are Ava's soul, which Gregory rescues at the price of being bitten by the roulette wheel, and Gregory's novel, which Ava rescues at the price of nearly catching cold in the draughty attic room where penniless Greg lies on the verge of death. There's an overpowering amount of wordy speeches and ponderous thought which also slows up things.

### Scene Of The Crime MGM

IF ANYONE doubts that Van Johnson is one fine actor, they'd do well in seeing his latest showing of versatility. As a detective-lieutenant assigned

to finding a cop-killer, Van is unassuming and very believable. The rapid-fire dialogue seems to be a natural for him, Tom Drake and the other law-enforcers. On the other side of the law, you have the killer, a deadly character with a deformed hand and blotched face. Gloria De Haven, the zippy nightclub canary, is quite a bundle of question-marks, but apparently would like to help Van in more ways than one. That she knows one of the suspects is Van's reason for hanging around—he's very much in love with his wife, Arlene Dahl. When the killer strikes for the second time, Van begins to parlay his clues into a winning ticket. Excitement and suspense are plentiful in this definitely superior murder yarn.

### The Red Menace Republic

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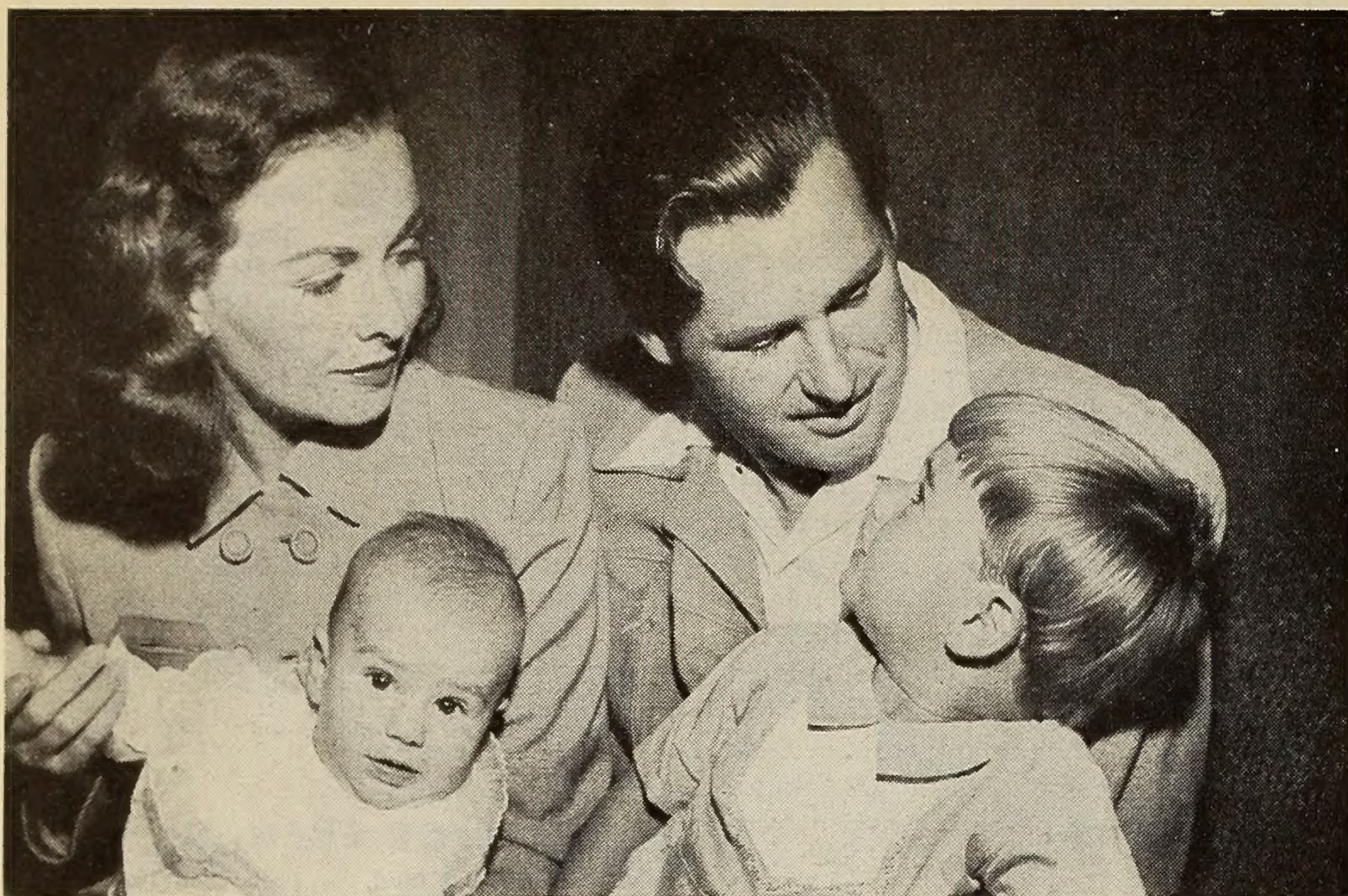
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Jeanne Crain and her husband, Paul Brinkman, with their two sons, baby Michael Anthony and two-year-old Paul, Jr. Jeanne's starring in "Pinky."

occurred. Attacking Communism furiously, the plot and direction are sacrificed in portraying American Communists as types you could easily spot and hate. Unfortunately, Communists in this country aren't quite as easy to recognize as all that—if they were, the Kremlin would have a tough time getting new recruits. Had Communism and party members been shown as they really are: seemingly ordinary everyday people, then maybe the point would have gotten across and stuck in audiences minds. But there is one point where a very good speech is made by an ex-party member who suddenly realizes what a wonderful thing it is to be an American. Some of the people who catch Red Fever are: Hanna Axman, the girl Communist afraid to break away from the party, Betty Lou Gerson, who is good in a fanatic way as one of the party leaders, and Robert Rockwell, the disillusioned G.I. who thinks maybe Communism can solve a lot of his troubles.

### My Friend Irma

Paramount

**B**ASED on the radio series, there will be two schools of thought: either you like the rattle-brained character played by Marie Wilson, or you can't stand her. Another item you should be warned about is John Lund's characterization of Al, Irma's fiance, the fast-talking sharpie always making with the "big deals." It takes a little getting used to before you can relax and enjoy the role. Something you won't have to get used to is the comedy team of Dean Martin and Jerry Lewis. Martin is a handsome crooner (*Perry Como and Tony Martin combined*) and straightman for Lewis who is a fascinating cross between a Boy Scout and a teen-aged chimpanzee. Martin, incidentally, does an amazing job on sharing romantic honors with Don DeFore as the two vie for the hand of Diana Lynn, Irma's harrassed room-mate. Opening rather slowly, the laughs get louder and louder with the appearance of Martin and Lewis. Then,

aided and abetted by Irma, who only means well, complete bedlam starts. Just like I said . . . you'll either laugh like a loon or become one.

### Dedee

Eagle-Lion

**A** VERY frank and often brutal French film about a "hostess," Simone Signoret, in a Belgium waterfront cafe who plies her trade to keep her lover in the style in which he's accustomed. Cynical and hardened, her ideas about life change radically when she meets an Italian seaman, Marcel Paliero. Through his love, she gains confidence and self-respect. With the help of Marcel and her sympathetic boss, she stops fearing her boyfriend and is all set to sail away leaving her sordid life behind. The boyfriend is now faced with the grim prospect of having to work for a living. The idea repels him so, he goes out gunning for Marcel. Justice is not meted out by the gendarmerie, instead, Dedee and her boss balance the scales in their own way. With a theme of this type, its appeal will be limited to the few who don't mind hopeless living.

### Follow Me Quietly

RKO

**I**T'S been a long time since a good horror-mystery has hit the screen, and this offering guarantees suspense in a melodrama which centers around an insane strangler with the penchant for murder every time it rains—making for nice creepy scenes. Like in all murder cases, fact and fiction, where there is no apparent motive, the police, headed by William Lundigan, have to dig and dig deep to find a series of unrelated clues before they can develop one sound clue. Good police work, eerie atmosphere and thrills galore make this a must for mystery fans. The performances, though none of them by star names, are well-done and the final scene which is a chase through a gasworks is a complete chiller. It just goes to show that sometimes B-pictures are "sleepers" in one way, and

big-money productions are "sleepers" in another way.

### Lost Boundries

Classic Films

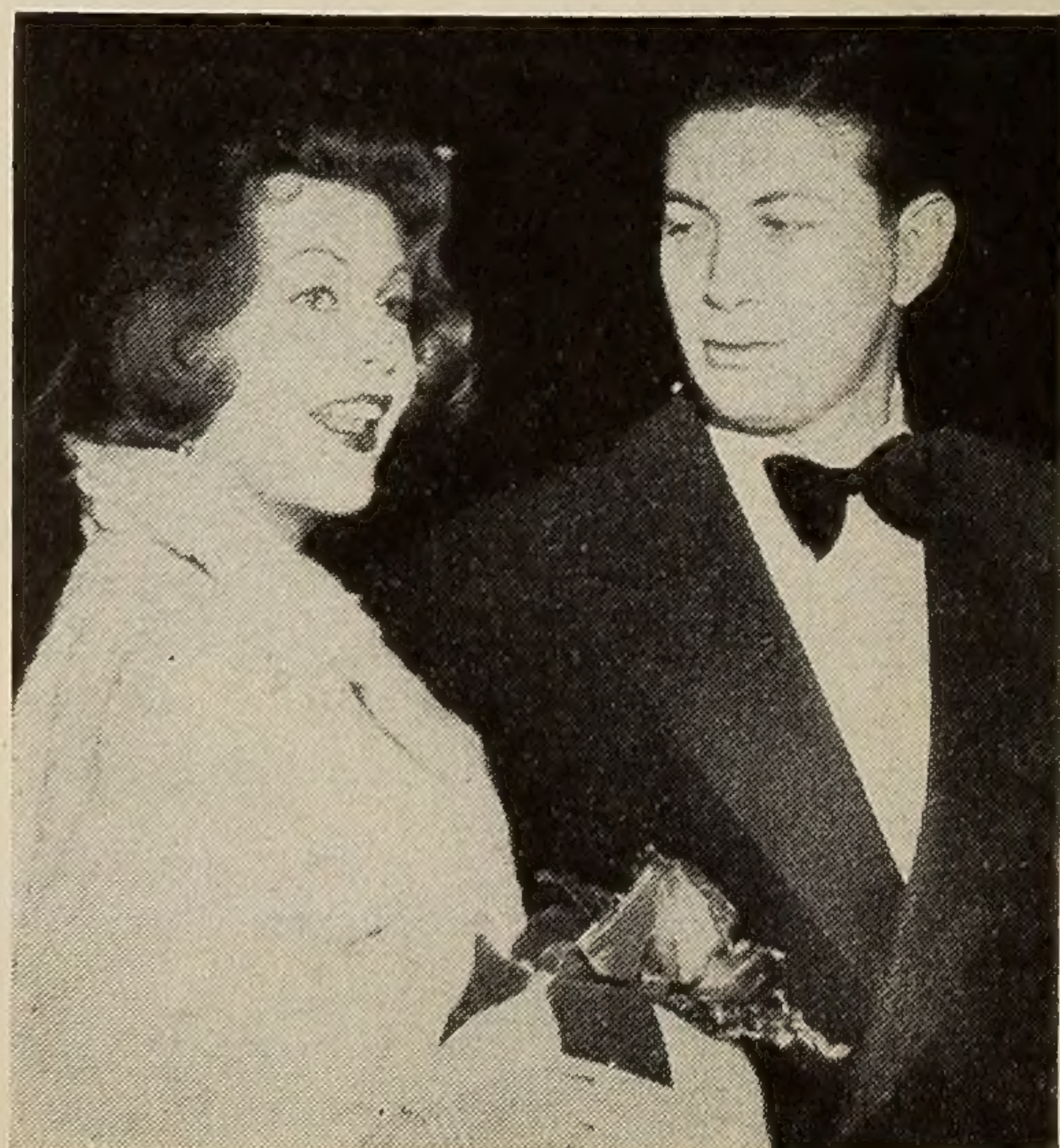
**W**ELL-DOCUMENTED drama of a young near-white Negro doctor, played by Mel Ferrer, who must choose between a promising future as a "white man" or one which will reduce him to oblivion if he admits his race. After a disappointing attempt at the latter, he decides to "pass" and enters internship as a white. Upon leaving the hospital, he accepts a lucrative practice in a small New England town. There, he and his equally fair-skinned wife, Beatrice Pardon, become highly respected and loved by the town's citizens. In time two children are born—each as light as their parents—and even they are not told they are Negroes.

At the outbreak of World War II, the doctor accepts the rank of Lt. Commander in the Medical Corps of the Navy, but Naval Intelligence reveals the fact he's a Negro. Because of this, the townspeople learn the truth. His children are the real victims—brought up as whites they are suddenly thrown into the realization that they are Negroes. The ending, however, is gratifying—and with a minimum of eyewash and phoney propaganda, this film shouldn't be missed.

### Once Upon A Dream

Eagle-Lion

**O**NE of those racey British importations which carries sugar and lots of spice. Googie Withers is the wife of an absent Army officer, Guy Middleton, who, realizing his spouse's inaptitude for handling finances, sends her his efficient orderly, Griffith Jones. As the veddy proper butler, Jones cannot be surpassed. As a man, according to Googie's mind, he cannot be by-passed, and therefore becomes quite the disturbing employee. It's bad enough that Googie has to see him most of the day, but when she has a dream about him—well! Luckily, her husband returns home from occupying Germany just about then and Googie can breath easier, even though she regards Jones with a suspicious eye. Sophisticated and loaded with double-entendre, we suggest you send the kiddies to a Western instead of this one.



MGM's Arlene Dahl arriving at Mocambo with socialite Harry Cushing II.



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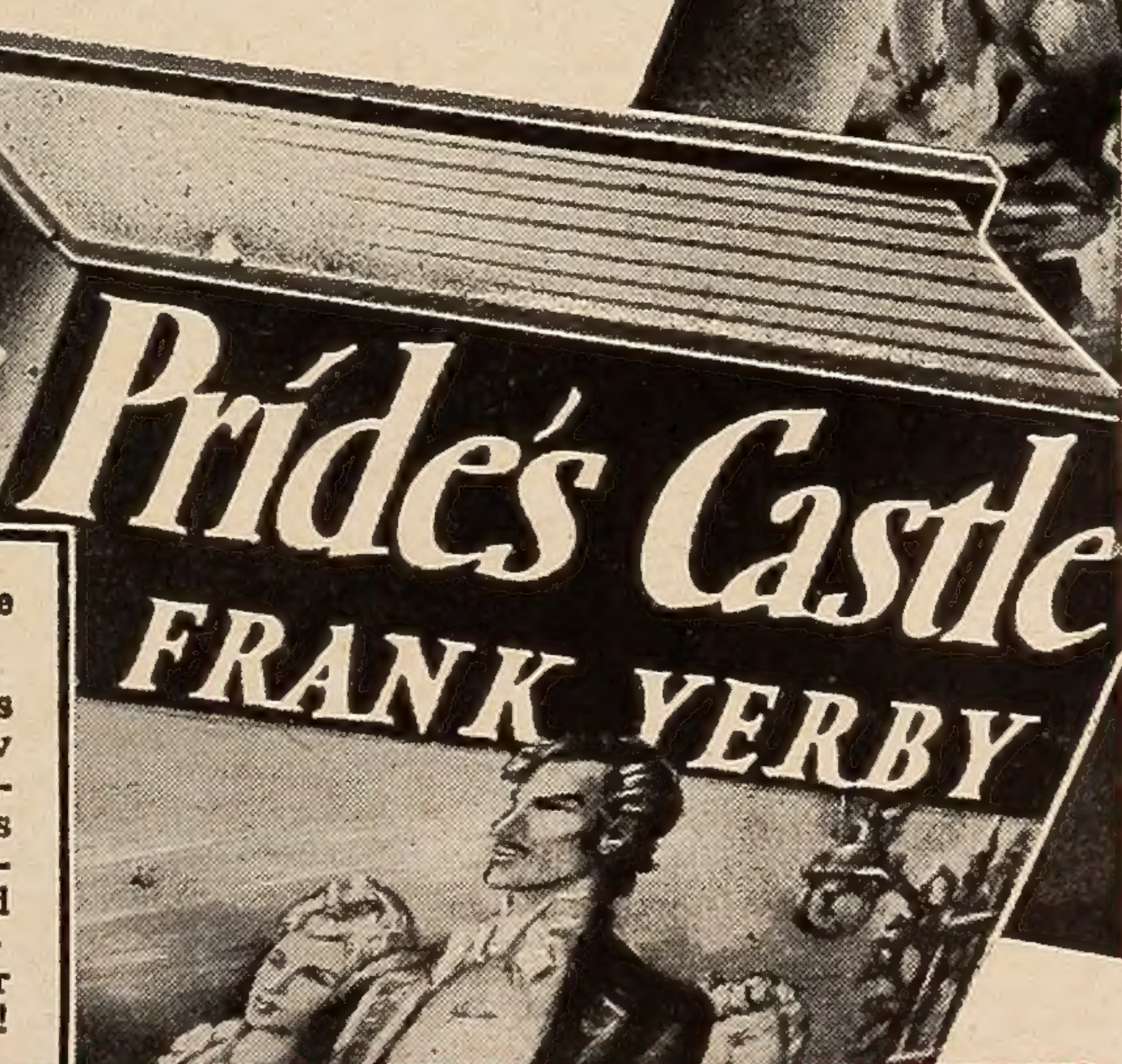
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